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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.

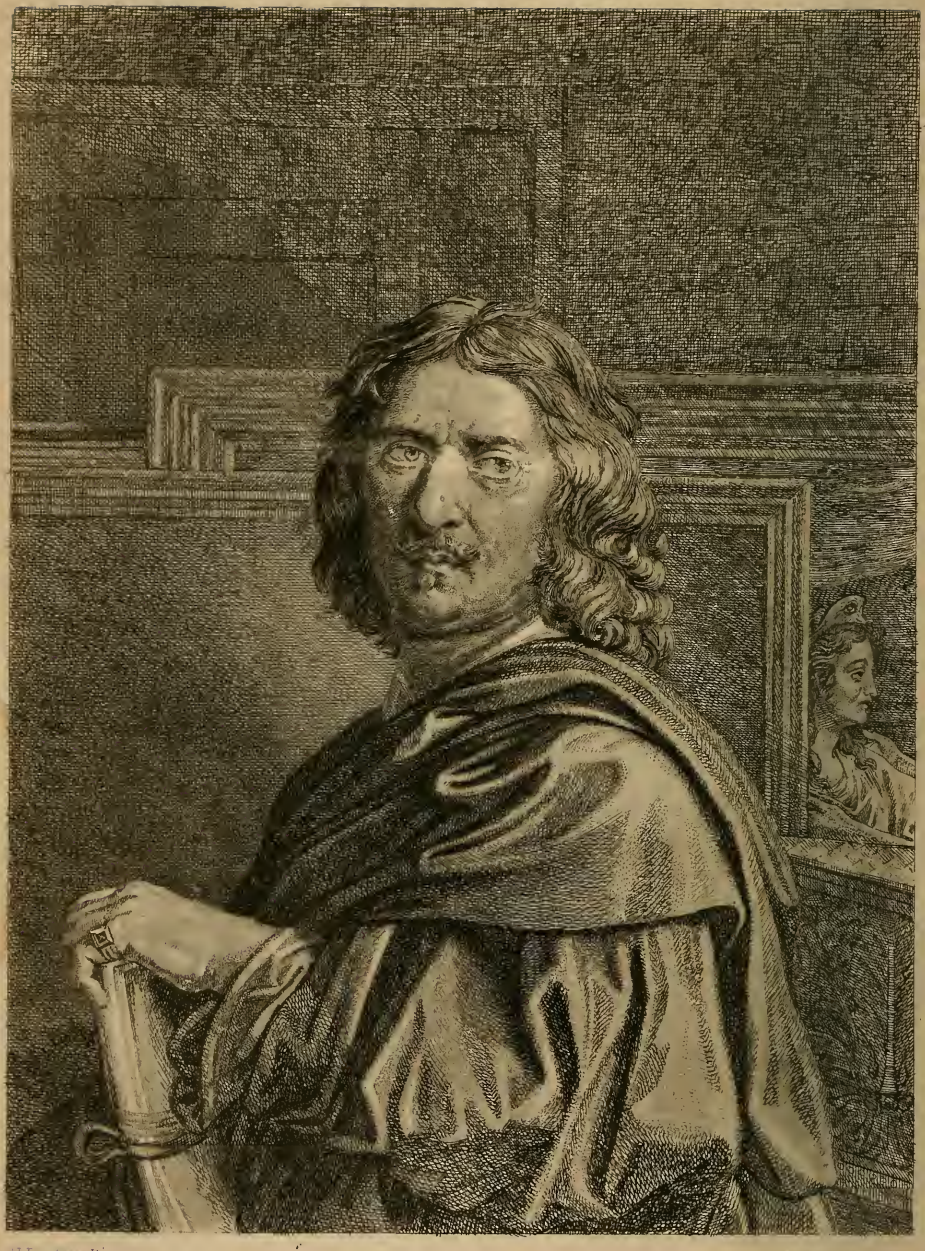
PART THE EIGHTH,

CONTAINING

THE LIFE AND WORKS

OF

NICHOLAS POUSSIN,
CLAUDE LORRAINE,
AND
JEAN BAPTIST GREUZE.



N. Poussin Pinx.

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE EIGHTH.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET.

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TO SUBSCRIBERS.

The present Work was commenced with a full belief that it would not have extended beyond four, or, at most, five Volumes; and under this impression the Writer undertook the task (for such it has proved) of arranging the materials he then possessed, and publishing a volume as an essay. This having been favourably received by the admirers of Art, he was thereby encouraged to proceed in the undertaking. That it has thus extended to eight Volumes has been a source of regret, and an augmentation of labour, from which he would gladly have been relieved, could it have been done consistently with his engagements to Subscribers, for no recompense of a pecuniary nature which they can bestow, will adequately requite him for it.

To those gentlemen who have so kindly continued to the Writer their support during the nine years he has been engaged in preparing and publishing the Work, he begs to offer his unfeigned thanks, and to assure them that a fervent wish to merit the confidence with which they honoured him at its commencement, has at all times excited in him an anxious desire to render the Catalogue a faithful record of the whole of the several masters' productions treated of in the work. But however active, zealous, and enterprising he may have been in collecting the widely scattered materials which compose it, many pictures that should have been recorded are unavoidably omitted; of such, by far the greater portion belong to the Painters noticed in the first Volume, after the publication of which, every facility was afforded him by possessors of pictures, so that each succeeding Part is more perfect than the first. With a view of supplying, at some future time, the omissions here alluded to, it has constantly been the practice of the Writer to make a memorandum of every omitted picture which came under his notice during the prosecution of the work, and these, together with all necessary corrections and observations, will form the contents of a Supplementary Volume.

This addition to the Work is as indispensably necessary to its completion, as it is due to the owners of such pictures as are omitted in it.

It may be proper here to state, that the proposed Supplement will be confined to the objects already stated, and no other master's productions will be noticed, excepting incidentally, as having reference to those already given; for as the Work comprises a brief biography and a catalogue of the pictures of all the first masters of the Flemish, Dutch, and French schools, it would be superfluous to extend it to those of a second class, although many Painters in that grade have occasionally produced pictures equal in merit to their acknowledged superiors. It was originally the intention of the Writer to have given a similar Work on the most eminent of the Italian masters, and some little progress was made in it, conjointly with the Dutch and Flemish schools; but the growing extent of the latter very soon absorbed the whole attention of the Writer, and extinguished all inclination to pursue it.

It would, however, give him the greatest satisfaction to see such a Work commenced by some persons of experienced knowledge of the Italian schools, for the undertaking would re-

quire the united energies of several individuals to do it justice, and to perform it with the requisite correctness and integrity; such publication would not only be an interesting historical record of fine Italian Works of Art, but also of inestimable value to the Amateur.

THE LIFE

OF

NICHOLAS POUSSIN.

In tracing the life, and recording the works of Nicholas Poussin, it is difficult to avoid the language of panegyric. To do justice to this learned and eminent Artist, requires, in his biographer and critic, in addition to a knowledge of painting, a noble enthusiasm for the more elevated flights of genius, and a poetical feeling, which will enable him to participate in the Painter's views. The writer who can fully comprehend the poetry of such a Painter, must, of necessity, be endowed with a like spirit; and feeling the delight which naturally results from an unison of mind, he will elevate his language in the course of the narration, and, avoiding matters of mere dry detail, endeavour to embue his readers with the feelings of admiration, by which he is himself inspired. As the works to which this memoir is prefixed, professes to be only a Catalogue of the productions of the Painter, it might be

deemed impertinent to the matter, to indulge too much in expression of admiration, and savour of presumption to expatiate on beauties in the various compositions ; for the compilation is intended rather as a record, than as a medium for critical disputations on Art. The Writer hopes, however, to be excused, if, in the course of the narrative, he occasionally obtrudes on the reader's notice, some of those commendations which have been bestowed by competent judges on particular subjects that exhibit the genius, the learning, and the skill of this illustrious Painter. A few extracts from letters written by the Artist, can hardly require an apology for their introduction, as they detail his views of the Arts, explain circumstances not obvious to the unlearned in Painting, and exhibit his feelings with regard to the treatment he received while struggling to arrive at excellence, and do honour to his country.

The incidents in his life are but little varied; but they are sufficient to show that neither neglect, nor the cabals of envy and ignorance could diminish the ardour of his mind, nor divert the ruling passion, a love for, and a determination to excel in the higher departments of his Art.

The little town of Andely, in the province of Normandy, was the birth place of Nicholas Poussin. His father is said to have been of a noble family, formerly resident at Soissons in Picardy, and who, during the civil wars in the reigns of Charles IX., Henry III. and IV., lost all their property. He, like his ancestors, bore arms and commanded a regiment at the siege of Vernon, in 1593; soon after, he married

Marie de Laisement, the widow of a lawyer, and in the month of June in the following year, was born the subject of this memoir. Like many youths of genius, his choice of the pencil appears to have contravened the intentions of his parents; as soon therefore as this propensity was discovered, every means was used, both by his father and his scholastic tutor, to subdue it. Their interdiction and vigilance were, however, of little avail; for instead of studying the rudiments of classic knowledge, he was constantly sketching figures on the margin of his books, and when called upon by his master, was seldom ready with his task. The opposition of the parent at length gave way to a predilection so decided, and he kindly transferred his son from the care of the pedagogue, to that of a painter named Quintin Varin, who resided in the town, and who was reputed the best of the profession in the province. Be his talents what they may, he had skill enough to discover the superior genius of his pupil, and in promoting, to the best of his abilities, the instruction of the youth in Art, he added to his own reputation. At the age of eighteen, from causes now unknown, he became restless, and suddenly and secretly left his father's house, and went to Paris. Soon after his arrival at this city, he formed an intimacy with a young French gentleman of Poitou, who, being fond of the Arts, invited him to his house, and facilitated as much as lay in his power the means for his improvement. It was perhaps about this period, while aided by his friend, that he received some instruction from two painters of the names of Ferdinand Elle, and L'Alle-

mant; the former, a Fleming by birth, was chiefly employed in portraiture, and the latter an historical painter of some reputation at that time. It is not likely that he studied under either of these obscure painters for any length of time, or the fact would have been noticed by his biographers; and it is, therefore, more than probable, that their inability to satisfy the enlarged conceptions of the aspiring student, was the cause that he remained but a short period under their direction. Disappointed in finding a Master competent to guide him in the higher branches of the Art, he continued to struggle for some time under the disadvantages so frequently attendant on genius, suffering frequently great depression of spirits, in consequence of the little progress he appeared, according to his own views, to make in his profession. This feeling at one time so strongly affected his mind, that he had serious thoughts of relinquishing the pursuit; a resolution not very unusual with genius, when it cannot accomplish readily all that its ambition aims to achieve. The accidental acquaintance of some persons of talent, among whom was a mathematician then employed in the Louvre, tended to remove the gloom which affected him; for the latter person kindly invited him to his house, and gave him the privilege of constant access to a fine collection of prints, and a few good drawings. This permission was a source of continual recreation and instruction, of which he gladly availed himself, for he had long sighed for an opportunity of studying the compositions of Raffaelle and Giulio Romano. While thus closely engaged in the pursuit of his Art,

his patron the Cavalier, was under the necessity of returning to Poitou, and being desirous of continuing his friendly aid to the Painter, he very kindly invited him to his country residence, with a view of having his house decorated with the productions of his pencil. This generous intention was, however, frustrated by the opposition of the friends of the Cavalier, who having no taste for the Arts, considered that the expense would be a waste of money, and that pictures were wholly superfluous. Disappointed in his expectations, and unwilling to waste his time, he returned, with little money and a heavy heart, to Paris. The journey, however, was attended with some impediments and much fatigue, and he found himself on his arrival, exhausted and seriously ill, he therefore determined to return to the residence of his parents at Andely, in order to regain his health; here he remained some months, and then returned with renewed vigour to Paris, fully resolved to pursue with ardour his beloved profession.

He had long been desirous of visiting Rome, where he would be able to examine the original pictures by Raffaelle and others, the prints from which he had viewed with so much delight, and also to study the antique statues and other works of sculpture and architecture, of which he had heard so much. He had been constantly employed since his return, and having got together a little money, he determined upon making the journey; this attempt he put in practice, and proceeded as far as Tuscany, when some untoward event induced him suddenly to retrace his steps. This

retrograde movement could not have been occasioned by mere panic, as is stated by Passeri; some matter of importance must have compelled him to return to Paris; be this as it may, his stay in the capital was short, as an affair of business soon after called him to Lyons, where he was occupied a considerable time in his profession. Whether his labours were inadequately requited, or his manner of living prodigal, he here contracted a debt, which, being unable to discharge, his creditor threatened him with arrest, and the prospect of a prison so alarmed him, that he was compelled to settle it by an order on his father. Again he formed a resolution to attempt the journey to Rome, although wholly destitute of means, for he had imprudently squandered his little remaining money in a night's revel with his companions; he was, however, determined to trust to the exercise of his pencil, for the supply necessary to such an undertaking; in this expectation he was not disappointed, for an event at this time occurred, which called forth the exercise of his talents. Pope Gregory XV., in 1622, issued an Edict, commanding the celebration, with solemn pomp, of the canonization of certain saints, among whom were Ignatius Loyola, the founder of the Order of Jesuits, and Francis Xavier. In conformity with this Edict, the dignitaries of the Church and College at Paris, desirous of giving suitable pomp and splendour to the august ceremony, determined to embellish it with a series of pictures, illustrative of the most important events in the lives of these Saints. As the early completion of these decorative works was necessary,

they were, in consequence, divided among several Artists. Poussin undertook to execute six of these pictures, although the utmost time allowed was only six days; but such was the readiness of his invention and execution, and so great his knowledge of painting in fresco, that they were completed within the given time. Notwithstanding the rapidity of the execution (for he was obliged to work night and day on them), his set proved to be the best of the series.

About this time, Poussin had the good fortune to be introduced to Marino, the Italian poet; this acquaintance soon ripened into a mutual attachment, and became ultimately of great advantage to the Artist. The Poet readily discerned the elevated mind and genius of the Painter, and foresaw his future greatness, while the latter took much delight in the learned conversation of the Poet, so that Poussin became a constant visitor to his new friend, whose indifferent state of health generally confined him to his room. Marino had just completed his poem entitled Adonis, and the newly formed intimacy offered him a favourable opportunity of embellishing it with drawings illustrative of the principal events, which he purposed at a future time to have engraved; indisposition or some other cause, prevented the fulfilment of this intention*. The decease of Pope Gregory, and the elevation to the Pontificate of Urban VIII.,

* These drawings, together with the manuscript of the poem, were afterwards in the possession of the Cardinal Massimi at Rome, and it is much to be regretted that they have never been engraved.

which occurred in 1623, opened to the poet a *fair* prospect of improving his fortune, for he had long been on the most friendly terms with his Holiness; he therefore lost no time in quitting Paris for Rome, and would have gladly taken the Artist with him, but engagements of a pressing nature prevented the latter from embracing the agreeable invitation, and he therefore promised to follow his friend, as soon as his affairs would permit. Poussin was then engaged in completing several pictures, one of which was the death of the Virgin, formerly in the Church of Notre Dame; it was not, therefore, until some months after the departure of Marino, and when he had attained his thirtieth year, that he made the third attempt to reach the Roman capital. On this occasion his prospects were bright and promising, for, in addition to the enlarged experience in his profession, and the reputation thereby gained, he had also the encouraging promise of a friend to receive and introduce him on his arrival. In the latter end of April 1624, Poussin entered the long wished for city, and had the satisfaction to find, that the Poet was disposed to realize all that he had promised. Marino's intentions towards him were, however, frustrated by his continued indisposition, which ultimately compelled him to quit Rome and retire to Naples, his native place; but previous to his departure, he warmly recommended the Artist to his friend, the Signor Marcello Sacchetti, from whom he experienced a most courteous reception, and by whose influence he obtained the patronage of the Cardinal Barberini, nephew to the reigning Pope. These flattering pros-

pects were, however, of short duration, for the following year the Cardinal quitted Rome, on a legation to France and Spain; and very soon after, he had the misfortune to lose his much valued friend, Marino, from whom he had, but a short time before, received a most kind and flattering letter.

There are circumstances and events in the lives of most men, which appear gradually to influence and govern their future thoughts and actions, and the friendly intercourse of the Artist and Poet was, perhaps, one of these occurrences. The learned conversation and poetical imagery of Marino, opened to the artist's view a wide field, rich in ancient lore, in which no hand in modern art had hitherto successfully wrought: the prospect thus offered to his mind, henceforward engaged his studious attention, and awakened in him affections for subjects of a poetical, allegorical, and mythological description. The painter beheld around him an ample store of materials for the composition of such subjects, in the numerous *bassi relievi*, and other sculptures of antiquity, and these he appears to have studied with so much enthusiasm as to have at length become, as it were, an artist of the fabulous ages. Sir Joshua Reynolds observes, "that he seems to have "lived and conversed with the fabled beings he so "well represented." The loss of his friend Marino, and the absence of the Cardinal Barberini, were, for some time, severely felt by the Artist: from the first he was accustomed to receive letters of kindness and instruction; and, from the latter, he hoped to have

reaped the advantage which the patronage of so distinguished a person promised to procure. Disappointed in these expectations, he struggled for some time under great disadvantages, and was frequently compelled to dispose of pictures which had cost him much time and thought, for very little money; an instance of this is mentioned by Felebien and others, in which he could only obtain seven crowns, for two Battle pieces, containing a vast number of figures. These pictures were afterwards in the collection of the Duke de Noailles, and were then estimated according to their merit.

An event occurred about this time, which nearly cost the Artist his life. Some political misunderstanding arose between the Roman States and France, by which both the people and military were exceedingly excited against the latter nation. He was one day passing near the four Fountains, in company with two of his countrymen, who, like himself, were readily recognised by their dress, when they were suddenly attacked by a party of soldiers with drawn swords; his companions instantly fled, leaving him to his fate: thus beset, he defended himself as well as he was able with a folio, which he happened to have with him, retreating at the same time, and calling lustily for help. In the encounter he narrowly escaped having one of his hands pierced by one of the soldiers, who seemed more inveterate against him than the rest; this one he at length had the good fortune to disable with a stone, and then made his escape. In order to avoid such danger for the future, he dressed

himself in the Italian costume, which he continued to wear during the remainder of his life. Soon after this narrow escape, he was visited with a return of the malady from which he once severely suffered while at Paris, and the painful nature of which compelled him, at all times, to use the greatest care and abstinence. During his illness he formed an acquaintance with a countryman of his, of the name of Giacomo Dughet; this person became exceedingly attached to him, and most humanely attended upon him during his illness: nor were these kind offices confined to Dughet alone, for his wife was equally careful to supply every thing that might contribute to his comfort and restoration. This worthy couple had five children, two of whom were girls; no sooner did the Artist feel himself convalescent, than he was desirous of shewing his gratitude to his excellent friends, and this he thought he could not more effectually do than by tendering his hand to one of the daughters. His offer of marriage was readily accepted, and on St. Luke's day, in the year 1629, he was united to the eldest daughter of his friend Dughet, named Anna Maria. He now quitted the apartments he had hitherto held, and having received a small dowry with his wife, established himself in a comfortable house, fully determined to pursue, with unremitting zeal, his profession.

There was then residing at Rome, a sculptor of great celebrity, named François Quesnoy, called Fiamingo, from his being a Fleming by birth, who, in addition to his rare talents as an artist, united the

most amiable qualities as a man; with this person, Poussin, soon after his arrival at Rome, formed the most friendly intercourse; they were daily together, studying and drawing from the finest works of art, and freely communicating their opinions on the different objects to each other. From this excellent sculptor, it may readily be conceived that Poussin acquired much valuable information and instruction in his profession, and his taste was unquestionably much improved by the chaste and beautiful productions of Fiamingo, particularly by the admirable groups of infant bacchanals, which he modelled in clay, or sculptured in ivory, and which, as well as other subjects, were so exquisitely wrought as to excite the admiration of every lover of art. From this friend, Poussin probably learnt to model, for essays of this kind are mentioned by his biographers, particularly some Thermes, which are described as being grand in style and execution; they were done for the decoration of a country mansion, belonging to M. Fouquet, near Melun, in France.

In the progress of his studies he is said to have copied pictures by Raffaelle, Giulio Romano, and Titian; one by the latter master which most attracted his attention, represented a group of bacchanalian boys feasting and carousing, which picture was then in the garden of Ludovisi, at Porta Pinciana, and is now in the Royal Gallery at Madrid. He was, however, by no means fond of copying servilely any work, preferring rather to make slight sketches, or memoranda, of whatever object most struck him; for

he observes, "that it is by a careful examination of "objects that a painter becomes skilful, and not by "fatiguing himself with copying them." Firm in this opinion, he was ever on the watch, whether in town or country, for such objects, scenes, and effects, as might be useful in the furtherance of his art, and these he committed to paper, either by hasty sketches, or notes. Although he had in his early years carefully studied the general elements of his profession, yet so desirous was he of attaining a perfect knowledge of every thing relating to his art, that he took a series of lessons on anatomy from Nicholas Larchi, one of the most eminent in the science. He also read, with great care and advantage, a learned treatise by P. Matheo Zaccolini, on geometry, optics, and perspective; he was a constant attendant at the various academies, held in different parts of the city during the winter months, particularly at the one established by Domenichino; and after this academy had closed, he became a frequent visitor at the studio of Andria Sacchi, in which he distinguished himself for his taste and skill in arranging the attitudes of the models.

The strong predilection which at that time prevailed for the bland and graceful style of Guido, led the students to copy that master's works in particular; and while several of them were so engaged on a picture representing the Martyrdom of St. Andrew, in the church of St. Gregorio, Poussin was similarly occupied on a picture by Domenichino, in the same church. On that occasion he is said to have dis-

canted with so much warmth and discrimination, on the grandeur and peculiar beauties of this painter, that he made many converts to his opinion, of the superiority of the latter over the former artist; and he avowed that he considered Domenichino the greatest painter of the Bolognese school, both in drawing and expression.

The return of the Cardinal Barberini from his legations gave abundant employment to the pencil of Poussin. One of the first pictures painted for the Cardinal, representing the Death of Germanicus, is remarkable for the dignity of the characters and the strength of the expression*. A second depicts the taking of Jerusalem by the Emperor Titus. As the Cardinal made a present of this picture soon after it was painted, the artist was requested to paint another of the same subject: this he performed, varying the composition considerably, introducing many more figures, and a greater abundance of the costly spoils of the Temple. This picture, esteemed at the time as one of his best works, was presented by the Cardinal to the Prince of Echemberg, Ambassador from the Court of Germany.

About this time he received an order for a large altar piece for the Basilica of St. Peter, representing the Martyrdom of St. Erasmus, and for this he was indebted to the friendship of the Cavalier del Pozzo,

* This picture, now in the Louvre, is greatly deteriorated from its original beauty by the protrusion of the brown ground on which it is painted.

a Florentine gentleman, mentioned by the biographer Passeri in high terms of commendation, both for his extensive learning and liberality, the latter of which was frequently experienced by young artists. In this instance his good intentions to serve Poussin, was by some circumstance frustrated, and it is stated, by the same writer, that the Artist never received any recompence for his work. As no explanation is given on the subject, why payment was withheld, the statement may justly be doubted.

It would be futile to attempt a consecutive record of the many excellent pictures produced by his inventive mind and ready hand; for he had now attained a reputation which kept both fully employed. According to Felebien, who in his biography enters more into detail on the subject than any other writer, he painted to order in 1630 a legendary subject, representing the Virgin appearing to St. James and other Apostles, on the banks of the Ebro: about the same time, he painted a beautiful picture of Flora and Zephyr, and the famous picture of the plague of Ashdod; for this last excellent production, it is said he received but sixteen crowns; but after passing through several hands, it was sold for one thousand crowns to the Duke de Richelieu, and is now in the Louvre.

The Cavalier del Pozzo, whose taste and fondness for the Arts, and whose friendship for Poussin has already been noticed, possessed a cabinet of rare and beautiful medals, gems, and other objects of ancient art, which were at all times open to the inspection of the Artist; and these, together with the learned obser-

vations and explanations of the Cavalier on the subject of ancient rites and customs, were of great service to Poussin, by enabling him to give a correct representation of mythological and symbolical subjects. Through the same interest, he had also access to a manuscript work by Lionardo da Vinci, which was then in the Barberini Library: this he not only read with great attention, but he also drew a new series of figures to demonstrate the positions therein laid down, as the original illustrations for that purpose were but feeble sketches. This work was afterwards printed, and was consulted by Du Fresnoy for the composition of his poem on Painting.

The warm interest which the Cavalier del Pozzo took in the welfare and success of Poussin, was justly appreciated by the Artist, who, in return, gave him a prior claim on his services and productions. Among the many pictures which he painted for this gentleman, may be enumerated the first series of the Seven Sacraments. For the Marquis de Voghera, a relation of the Cavalier's at Turin, he painted two pictures, representing the passage of the Red Sea, and the Israelites worshipping the Molten Calf; both these productions may be cited as being among the finest works of the master, and they now adorn the collection of the Earl of Radnor. About the same time he executed for the Maréchal de Créqui, then Ambassador at Rome, a picture of females bathing; this was succeeded by that of Moses striking the rock, done for Monsieur de Gellier. In 1637 he produced a large picture representing the punishment of the Falœscian schoolmaster,

which subject he had treated many years before on a smaller scale. About the same period he executed a picture of Pan and Syrinx, which was afterwards in the collection of the Chevalier de Lorraine, and another of Armida bearing off the wounded Rinaldo, for his friend the Sieur Stella, at Paris. He wrote to Stella at the time he sent the picture stating the pains he had taken, and that it was painted in his softest manner, as best suited to the subject: in the same letter, he mentions that he was then engaged on the picture of the Israelites gathering Manna; this last, together with a picture of Hercules and Dejanira, was sent to Monsieur de Chantelou at Paris in 1639. Besides the pictures already noticed, he painted in the intervals four capital pictures for the Cardinal Richelieu, three of them representing bacchanalian subjects, and the fourth the Triumph of Neptune.

The arrival of these splendid productions in Paris, and their subsequent exhibition at the Hotel of the Cardinal, drew crowds of amateurs and artists to inspect them, who bestowed on them the highest commendations, and a general feeling prevailed that no works of equal excellence, in that class of art, had hitherto been seen in France. Monsieur de Noyers, Secretary of State and Inspector of Public Works, in obedience to the commands of His Majesty, Louis XIV., to promote as much as possible the fine Arts, conceived that he could not better fulfil his duty, than by inviting Poussin to Paris; he accordingly wrote to him to the following effect: "That, in conformity to the charge "conferred upon him by His Majesty, he felt most

" desirous to do honour to the Arts and Sciences, and " in particular to painting, to which His Majesty " expresses a warm attachment, and an intention to " foster and encourage as a favourite object." He then goes on to say, " that he claims from Italy a res- " titution of what she has so many years possessed;" and, after many handsome compliments to the Artist, adds, " I place in your hands the Patents (Brevets of " his appointment), and will send you a thousand " crowns for the expences of your journey. You " shall receive the same amount per annum, and have " apartments suitably furnished in the residence of " His Majesty, either at the Louvre or Fontainbleau, " as may best suit you. That you shall not be em- " ployed to paint ceilings or cupolas, and that your " obligation to remain in France, shall not exceed five " years." He concludes, " you will now see the " nature of the offer, and conditions proposed, which " you desired to have. It now remains for you only " to say, that you will not paint for any one without " my permission, for you come for the service of His " Majesty, and not for that of individuals. I do not " state this to debar you from serving others, but that " I understand it can only be done by my orders. I " have to add an assurance, that you will find every " thing necessary to render you comfortable.

(Signed) " DE NOYERS."

" *Ruel*, 14*th January*, 1639."

It appears evident, from the tenor of this letter, that it was not the first which had been written to the

Artist on the subject of his coming to France. It was probably accompanied by one written by order of the King, and dated the 15th of January, a day later, couched in the following terms :—

" Dear and Well Beloved,

" The reputation which you have acquired, and the " high rank which you hold among the most cele- " brated Painters in Italy, having been reported to " us by our faithful Council, and desiring, in imitation " of our predecessors, to contribute, as much as lies in " our power, to the ornament and decoration of our " Royal Mansions, in calling around us those who " excel in the Arts, and whose ability has given them a " claim on those who should cherish it, we write you " this letter to inform you, that we have chosen and " retained you, for one of our Painters in ordinary, " and that we will hereafter employ you in that qua- " lity. In furtherance of this, our wish is that, on " the receipt of this present, that you forthwith pre- " pare to come here, where the services that you render " us, shall be as highly estimated, as your works and " merits are where you reside. Orders are given to " the Sieur de Noyers, Councillor in our Council of " State, Secretary of our Orders, and Inspector of our " Buildings, to make known to you more particularly " the esteem we have for you, and the reward and " advantages that we have determined to confer on " you. We conclude the present by praying God " that he will take you into his holy keeping.

" Given at Fontainbleau, the 15th January, 1639."

Notwithstanding these instances of pressing invitation and proffered advantages, Poussin manifested no haste to accept them. Whether this arose from a reluctance to quit his wife, and his residence at Rome, or whether he dreaded the inconvenience of a long journey, instead of preparing for an early departure, as is stated by some of his biographers*, he wrote in the month of September following to Monsieur de Chantelou, that his health would not permit him to quit Rome†. On the 23rd of December following, he wrote to the like effect to Monsieur de Noyers, and the same post conveyed a letter to his friend, Monsieur Chantelou, in which he signified a wish to be relieved from the engagement.

Monsieur de Noyers having fully expected Poussin at Paris by the end of the year, felt much hurt by his letters of procrastination. His Majesty also, and the Duke de Richelieu, were equally led to expect him. This singular delay induced Monsieur de Chantelou to depart somewhat sooner than he intended on a journey to Rome; and while there, he succeeded by his influence, in persuading the Artist to accompany him back to Paris, where he arrived at the latter end of the year 1640.

Monsieur de Noyers received him with the most cordial welcome, and lost no time in presenting him to Cardinal Richelieu, who embraced him; and with that friendly amenity which he at all times showed to men of genius, expressed the pleasure he felt in seeing him

* Passeri. † Felebien.

at Paris. Monsieur de Noyers then introduced him to his apartments in the garden of the Tuileries, which he found furnished with every thing necessary for his comfort. Three days after he went to St. Germain to pay his respects to His Majesty. At the interview, the King entered into familiar conversation with him on the subjects of his family and the Arts, and concluded by saying, that it gave him great satisfaction to have in his service an Artist of such superior talents.

His Majesty then gave orders for two pictures, one to adorn the Altar of the Chapel at St. Germain, the other that at Fontainbleau ; and being desirous, at the same time, to show him some particular mark of his esteem, he-honoured him with the distinction of his first Painter in ordinary, with a pension of three thousand livres *(francs)*, together with suitable apartments. His patent bears date the 20th March, 1641.

The ostensible object for requiring Poussin's attendance in France, was for the purpose of placing under his sole direction, the decoration of the Royal Palaces, and other Public Buildings, of which the Louvre, then in a progressive state, was the chief. It was commenced by Le Mercier, the King's architect, and others, but in a style so heavy and unsuitable, that, at the recommendation of Poussin, the whole of their labours were effaced. He then made elaborate designs of the various embellishments which he proposed to adopt throughout the extensive suite of galleries and adjacent apartments. In some of the principal apartments of the former, he painted *en grisaille* the labours of Hercules, blending with them allegorical allusions

to the chief battles and heroic acts of the King. In other parts, he proposed to introduce figures symbolical of the several virtues and noble qualities, connected by medallions, done in chiaro scuro, termini, and an abundance of rich and fanciful foliages, relieved by appropriate colours, so that the whole would have exhibited a magnificent combination of pictorial skill and taste, had he been permitted to complete his designs. This was unfortunately prevented by the intrigues of several inferior painters*, who, jealous of the honours and extensive powers with which he was invested, left no means untried to impede the work; first by casting doubts on its ultimate success, then by doing every thing in their power to annoy and vex him, and lastly by malicious insinuations, poisoning the mind of those who were well-disposed towards him. His enemies at length succeeded in their object, and his labours in the Gallery consequently ceased. Some time before this, while he was busily engaged at his work, Fouquiers, a landscape painter, and a consummate coxcomb, having received orders from Monsieur de Noyers to decorate the piers of the Gallery with views of the principal cities in France, had the vanity to imagine that this commission gave him the direction of the whole of the designs of the Louvre, and finding himself disappointed in this, he was one of the most forward in complaining of Poussin. The latter, in a letter written at the time to Monsieur de Chantelou, speaks of him in the following ironical terms: "Le Baron de Fou-

* Simon Vouet, Fouquiers, and Le Mercier, are named as being the chief persons leagued against Poussin.

" quiers has been with me, and, in his usual lofty style,
" says, that he finds it very singular that the work has
" been commenced in the great Gallery, without any
" communication having been made to him on the
" subject. He states that he had orders from the
" King, confirmed by Monsieur de Noyers, and he
" therefore conceives that his landscapes were to form
" the principal ornaments of the place."

Poussin had now ample leisure to give his undivided attention to the completion of the Altar Pieces for the Chapels at St. Germain and Fontainbleau, the order for which has already been noticed. The first picture intended for the former Chapel represents the Institution of the Holy Sacrament. The Saviour is standing in the midst of his Disciples, holding the broken bread on a plate, and pronouncing the blessing. The second picture represents St. Francis Xavier restoring to life the Daughter of a Japanese nobleman. The figures in both pictures are above the size of life. The production of these excellent works of art, instead of convincing his enemies of their arrogance and folly, only tended to irritate them the more: they criticised his pictures with malicious severity, and placed them in the class of ordinary productions. All this malignity the Artist would have treated with the contempt it merited, but, as he perceived it had reached the ears of M. de Noyers, upon whom it might make an unfavourable impression, he thought it due to himself to address to that gentleman a long letter, of which the following is an extract:—"I could
" wish, as an ancient philosopher once did, that it

" were possible to discover not only the vice and " virtue, but also the science and good order which " actuates and governs the mind of individuals, so " that the well-informed might be the better able to " appreciate their merit; this, however, is not so " ordered, and it is therefore as difficult to judge " of the relative capacities of persons in the arts and " sciences, as it is of their good or evil inclinations. " That all the study and industry of learned men " does not oblige the rest of mankind to give them " credit for all that they assert. It is well known " that many painters of merit, both ancient and " modern, among the former of whom may be quoted " Carracci and Domenichino, who were by no means " exempt from the cankering effects of their envious " inferiors, who contrived, by cunning and slander, " to acquire reputation and success, which they were " far from meriting. In these respects I may class " myself with the above named eminent artists, hav- " ing experienced the same ungracious treatment." He then says, " I regret much that M. de Noyers has " lent his ear to the falsehood of my enemies; he, who " should have been my protector, having, in some " measure, been the cause of the calumnies in dis- " placing their pictures to make room for mine.

" That those who assisted in the Gallery, together " with others who are disappointed by my declining " to paint for them, in consequence of the existing " agreement, which prevents me, are also become my " enemies; but, thank God, I have nothing to fear " from any of them, as I possess a fortune in my

" profession, of which they cannot deprive me. I " cannot, however, be insensible to the ill treatment " I have experienced; and thus feeling, I will not " shrink from stating my reasons in support of the " opinions I have given in contradiction to those of " others, in order to expose the ignorant impertinence " of my calumniators. The fear of being thought " tedious, compels me to be brief. Those who dis- " approve of the work commenced in the Gallery, " are either ignorant or malicious. Let the world " judge of it. Surely, Sir, you must perceive that " it was not by accident, but on just grounds, that I " have avoided the defects and monstrosities already " committed by Le Mercier; such as the heavy and " ponderous style, by which the vault appeared to " be falling on the spectator, the poor and frigid " nature of the composition, the gloomy effect and " the dry sterility of every part: in addition to these, " things opposed in character are jumbled together, " which taste and good sense would never permit; " such as the immensely large blended with the " trifling; grandeur with insignificance; the powerful " with the weak; and with all these are mingled " other inappropriate objects, destitute of variety, of " principle, and of that unity so necessary to general " effect." After entering minutely into a detail of the component parts of the vault of the Gallery, he goes on to observe, " that there are two ways of viewing " objects, one in a broad or cursory manner, the " other with considerate attention. The former merely " comprehends the general effect, but the latter enters

" into a careful inquiry of all the component parts,
" and reasons on the effect produced, the rays of light,
" and the distance of objects from the eye; it is this
" kind of knowledge that one would wish those to
" possess, who presume to give their opinion on works
" of art.

" It should be observed," continues Poussin, " that
" the ceiling of the Gallery is twenty-one feet high,
" and twenty-four feet long, from one window to the
" other: the breadth of the Gallery, which gives the
" distance for viewing the ceiling, is also twenty-four
" feet. The picture which adorns the centre of the
" ceiling is twelve feet long by nine feet broad, in-
" cluding the frame, so that the breadth of the Gallery
" is the proportionate distance to view the picture.
" Why is it then said that the pictures on the ceiling
" are too small, seeing that the Gallery is composed
" of parts, each panel being one part? From the same
" place and the same distance, should be viewed one
" half of the cove of the vault above the ceiling, and
" it should be known that all which I have disposed
" in that cove, should be considered as being attached
" to it, without imagining that there is any object to
" intercept or go beyond it, and deeper than the super-
" fice of the vault, but the whole constitutes equally
" its form and centre. If I had made these several
" parts which are attached, or appear to be so, and
" others which are said to be too small, larger than
" they are, I should have fallen into the same error
" which has already been committed, and should have
" consequently shown myself to be as ignorant as

" those who have worked, and still continue to work " on objects of importance, from which it is easy to " see that they are proceeding contrary to the order " and examples which nature furnishes, placing in the " most elevated positions the largest and most massive " object, while the body, which is the heaviest and " most strong, is made to bear the most delicate and " feeble. By such gross ignorance, buildings fre- " quently appear to sink and fall under their own " weight, instead of rising light and gracefully, and " carrying with ease that which taste and good sense " tells us they should do.

" Who does not perceive the confusion that would " have been produced, had I charged with ornaments " all the parts which the critic points out; and if those " which I have introduced had been larger than they " are, they would, in consequence of being seen under " a large angle, have been too conspicuous, and thus be- " come displeasing to the eye, chiefly, because the vault " receives, in all parts, an equality of light. Would " it not therefore appear that this part of the vault " was lower, and detached from the rest of the " Gallery? thus destroying the tender connection of " the surrounding ornaments. If they were realities, " as I conceive they should appear to be, who would " be so ill-advised as to put the largest and heaviest " objects in a place where they could not support " themselves? Not all who undertake great works " know that objects diminish to the eye according to " their height and perpendicular position, the parallels " to which have the point of fore-shortening at the " centre."

In reply to those who complained that the vault of the Gallery was not sufficiently rich, he adds, "It was never proposed to me to make it as superb "as my imagination could conceive; and even had I "been ordered to do so, I should have freely given "my advice, and not have counselled an enterprise "so great, and so difficult to execute well. First, "because there are few persons at Paris who are "capable of undertaking such a work; secondly, "because of the great length of time it would occupy; "and, lastly, because the immense expense inevitable "in such an undertaking would not be judiciously "employed on a Gallery of such vast extent, and "which is merely a passage, that might at some "future period fall into as bad a state as it already "has been. Negligence, and the little affection which "those of our nation have for the fine arts, are so "evident, that hardly are they terminated, when they "are thought little of; on the contrary, they take "pleasure in destroying them. I conceive that I "have well served his Majesty, in producing a work "more refined, more pleasing, more beautiful, better "understood, better distributed, and more varied, in "less time, and with much less expense than that "which had been commenced. But if attention be "given to a diversity of opinions, and the novel pro-"positions which my enemies may daily suggest, "and in which they combine together, let me do "what I will, and however good my reasons may be "for doing it, I cannot oppose it; on the contrary, "I will readily give place to others who may be "thought more capable. I shall, however, congra-

" tulate myself with having been the cause that they " have discovered in France able men, which were " not previously known, who are capable of enriching " Paris with works which will do honour to the " nation."

He then alludes to the observations made on his picture of St. Francis Xavier, and says, " Let those " who conceive the Saviour resembles rather a Jupiter " *tonnant* than a God of Mercy, be persuaded, that I " use my best talents and study, to give to every " figure the expression most conformable to the cha- " racter represented; but I cannot, and I ought not " imagine a Saviour, (in whatever action he may be " represented,) with the visage of a *torticolis*, seeing " that while on the earth among men, it was difficult " to behold his countenance." In reference to his style of writing, he apologizes, by observing, " that, as " he had lived with persons who understood and ap- " preciated his works, his profession was not that of " writing well. He concludes his letter by proving " that he understood perfectly what he was capable of " doing, without assuming too much, or courting any " one's favours, rendering always testimony to the " truth, and avoiding flattery, qualities too opposite " in their nature ever to unite."

After writing the preceding letter, he very properly conceived that he had done all that was necessary in his own defence; and being thoroughly disgusted with the intrigues of his artful rivals, and wounded in his feelings by the lukewarm conduct of those who were bound to protect him, he requested, and obtained per-

mission, to return to Rome, alleging, as an excuse, that he was desirous of arranging his affairs, and bringing his wife to France. Previous to his departure he completed three pictures, one of which was intended for a ceiling in the Palace, and represents Time bearing Truth from the malignant attacks of Envy and Calumny. A second, representing Moses kneeling before the Burning Bush, was done for Cardinal Richelieu; the other is an allegorical subject, in which he keenly exhibits his enemies Le Mercier, Vouet, and Fouquiers, under the figures of Folly, Ignorance, and Envy, receiving their merited castigation from Hercules*.

Poussin quitted Paris the end of September 1642, and arrived at Rome on the 5th of the ensuing November. His return was warmly greeted by his family and friends, and his own heart responded to their congratulations. He now felt that he was surrounded by those, whose esteem he had acquired by his conduct and talents, and whose enlightened conversation gave a zest and an impetus to his studious profession. Freed from the persecution and annoyance of ignorance and envy, he could now pursue in tranquillity his beloved art. Shortly after his return, news arrived of the death of Cardinal Richelieu; this event annihilated all inclination to return to France; and the decease of the King on the 14th of May following, relieved him entirely from his engagement to do so.

Having resumed the palette, his first thoughts appear to have been directed to the composition of a picture

* See description, No. 271, page 136.

for his friend Monsieur de Chantelou, intended for a companion to the Vision of Ezekiel, by Raffaelle. Previous to commencing this picture, he wrote to Monsieur de Chantelou on the subject, and in his letter observes, "I fear my trembling hand will barely serve "me to execute a picture destined to be a companion "to one by Raffaelle. I have some trouble to persuade "myself to undertake it, and I expect a promise that "it shall be appropriated as a cover to the one by "that great Master, or at least that it will never be "shown at the same time. I think that your friend-"ship for me is such, that you would readily protect "me from an insult, which a comparison might pro-"voke."

Towards the end of the same year this picture was sent, accompanied by a letter, dated 2nd December 1643, in which he reiterates his request. "I entreat "you, in order to avoid calumny, and also the shame "that I should feel, not to place the picture in juxta-"position with that by Raffaelle, but, on the contrary, "to remove it as far as possible away, or you will "destroy the little beauty it may possess." For this picture one hundred crowns were sent to him, fifty of which he returned, being so much above the sum he demanded; and this practice he pursued in every instance, preferring at all times fame to interest.

The re-establishment of Monsieur de Noyers in his former situation, was soon after followed by a pressing request that Poussin would return to France to finish the grand Gallery, to which he replied by a letter, dated 26th June 1644, in the following terms: "I

" have no desire to return, but on the conditions " expressed on my former journey, and then not for " the purpose of finishing the Gallery only, for which " I can send drawings and models from Rome. I " would not come to Paris to be employed as a com- " mon individual, if they were to cover my work with " gold; seeing then that things are not conducted at " Court as they formerly were, I shall confine my " engagements to Rome, and live in content."

A second series of the Seven Sacraments were commenced this year, 1644, the first of which, " Adminis- " tering Extreme Unction," was finished in October, and a few months after was sent to Paris. This picture was the one with which he was the best pleased, and while it was only in *ébauche*, he wrote saying, " that " as his age increased, so he felt his desire to paint " well additionally excited; that the subject he then " treated, was one which would have pleased Apelles, " who was most animated in his art, when painting " dying persons." The second picture, representing " Confirmation," was sent off with some antique busts, which he bought for his friend Monsieur de Chantelou; but on account of some difficulty in passing them from Rome, it did not reach Paris until February 1646. Shortly after, he commenced for Monsieur the President de Thou, a picture of the Crucifixion, which was subsequently in the Cabinet of the Sieur Stella; and in the month of January 1647, he sent the third Sacrament, " Baptism." This picture is painted in a more soft and tender manner than the others, and this circumstance excited some criticism, to which,

after giving vent to a little pasquinade on such critics, he observes, "I do not sing always in the same tone; "I know how to vary my style, according to the "subject; detraction and reproof always urge me "to do my best." In the same year, 1647, he completed the Sacraments of "Penitence," "Ordination," and "the Eucharist;" and he sent a Monsieur Pointel, the beautiful picture of the Preservation of Moses, which is now in the Louvre. The last work appears to have given great satisfaction to the owner, for in a letter which the Artist subsequently wrote, he observes, "If the last picture I sent you has given so much "pleasure in beholding it, I beg to say, that it does "not arise from my having taken more pains with it "than the one sent before, but derives its superior "interest from the character of the subject, and the "feelings it excited in my mind while working on it, "which produces the effect; that it is the manner of "representing a subject, in which consists all the "secret of the art. An opinion of a work ought "not to be given precipitately, it being a difficult task "to pronounce a sound judgment in the absence of "great practice, combined with a knowledge of the "theory of painting, reason must always be exercised "to aid the senses. In order to arrive at this important "conclusion, I must inform you, what a painter "ought to observe in the representation of objects; "the ancient Greeks, who were the inventors of the "fine arts, discovered several modes by which they "produced those wonderful effects which distinguish

" their works. I understand by the term 'mode,' the " principle, the proportion, or the means which I " employ in all I do, and by which I feel compelled " to keep within certain limits, avoiding in every way " extremes, and constantly keeping in view a deter- " mined moderation, and an order, by which I establish " the appearance of a real existence, to the work in " which I am engaged."

" As mode with the ancients was composed of " several things, it follows that the variety and differ- " ence observable in their compositions, gave birth to " many sorts of modes, each of which being formed " of divers parts combined with due proportion, there " results from them a secret power to excite in the " soul various passions or emotions. The ancients " also attributed to each of the several kind of modes, " a peculiar quality, accordingly as they disclosed " the nature of the effect which they were capable " of producing. For instance, the mode which they " denominated Dorian, expressed feelings of a grave " and serious nature; the Phrygian, passions of a " violent or vehement kind. The Lydian, denoted " those of a soft, pleasant, and agreeable character; " and the Ionic accorded with Bacchanals, Feasts, and " Dances. By these rules, ancient painters, poets, " and musicians were governed. The same principles " ought to be observed in all works of art, in which, " according to the different subjects represented, an " attempt is made to give to the countenances of the " several individuals, an expression of the passions

" conformable to their actions, so that every beholder " feels himself excited by similar feelings to the per- " sons he sees in the piece."

At the commencement of the year 1648, Poussin sent off the last picture of the series of the Sacraments; and in the same year he finished for Monsieur du Frêne Anequin, the Virgin seated on a step, with the infant Saviour on her knees; for the Sieur Pointel, the beautiful picture of Rebecca at the Well; for Monsieur Lumague a Landscape, in which is introduced Diogenes casting away his cup; for the Sieur Cerisiers, a Landscape with the interment of Phocion, and a companion. A Landscape divided by a high road; also a small picture of the Baptism of St. John, which was done for Monsieur de Chantelou.

In 1649 were produced a grand Landscape with the story of Polyphemus; the Holy Family with Angels, a composition of ten figures; and the Judgment of Solomon. These were all executed for Monsieur Pointel.

During the succeeding year, he painted for Monsieur Scarron the Vision of St. Paul, differing somewhat from the former one; and for the Sieur Stella, a picture of Moses striking the Rock, varying in every way from the one he formerly did for Monsieur de Gillier. In reply to a criticism on this picture, to the effect that the channel in which the water ran was too deep, and had not the appearance of recent production, nor suitable to the arid nature of a desert, he observes, " One must not stop at this difficulty; it may readily " be credited that I do not work by accident, and that

" I am in some sense sufficiently informed of the " liberties permitted to a painter in the objects he is " desirous of representing, that he may, as best suits " his purpose, depict them as they have been, as they " are, or as they may be. It appears to me that the " place where the miracle was performed, must have " been such as I have represented it; for otherwise, " the water could not be collected in a body sufficient " to supply the wants of so many people, but would " have been dispersed on all sides. If, at the creation " of the world, the Earth had received one uniform " figure, destitute of beds or channels to contain the " waters, its surface would have been wholly covered " with that element, and consequently rendered unfit " for animals. God in the beginning so disposed every " thing with such order and suitableness to the end, " for which his work was perfected. Thus, in events " of a like importance to that of Moses striking " the rock, one may easily suppose that other con- " curring wonders would accompany them; hence as " it is not easy for every one to judge correctly, they " ought to be cautious, and not decide too rashly."

In 1650 he produced the admirable picture of Christ healing the blind men of Jericho, which for beauty of composition, correctness of drawing, and force of expression, is perhaps unrivalled. Many friends of the artist at Paris had long wished to have his portrait, and he had signified his wish to oblige them, but there were few painters at Rome who attempted portraiture, and the only one capable of doing it well was Monsieur Mignard: in reference to this subject he wrote to

Monsieur de Chantelou, in May 1650, and informed him that he had been engaged on his own portrait, and that he would shortly send it to him; he confesses, at the same time, the difficulty he found in finishing it, more than twenty-eight years having elapsed since he last did it. About a month after the portrait arrived at Paris. A second portrait of himself, differing from the preceding, but done at the same time, was shortly after sent to the Sieur Pointel. The same year he painted for Monsieur Passart a large landscape, in which is introduced a young woman washing her feet.

The continued applications for pictures from France, in addition to the orders he received from his Italian friends, kept him closely engaged at his easel; and in the following year he painted for the Duke de Crequi, a reposo of the Holy Family, a composition of several figures; for the Sieur Raynon, the preservation of the infant Moses; and for the Sieur Pointel, two landscapes, one of which exhibits the effects of a storm, the other of serene weather. Soon after, he executed, for the same gentleman, two grand landscapes, one distinguished by the introduction of a man lying dead, entwined by a serpent; and the other by a man escaping in terror from some object.

The year 1653 appears to have been occupied in painting, for a M. de Mauroy, the Nativity and Adoration of the Shepherds, and for his patron the Sieur Pointel, Christ appearing in the Garden to the Magdalene, and the capital picture of the Woman taken in Adultery. The splendid landscape, in which

is represented the Exposition of the infant Moses, was done in 1654, for the Sieur Claude Stella; and in the succeeding year he executed, for M. Mercier, St. Peter and John healing the lame Man at the Beautiful Gate of the Temple; and for M. de Chantelou, a picture of the Virgin, of the size of life. In reference to the last-mentioned picture, it appears, from the contents of a letter which accompanied it, that he fully anticipated the observations that it was likely to excite, and he therefore "begs his friend to bear in "mind, that general excellence in art does not fall to "the lot of any individual; he therefore cautions him "not to expect to find in his work that which he has "not received." He further says, "I am quite aware "that a diversity of opinion will prevail among those "who see it, because the taste of amateurs, like that of "painters, varies considerably; and this difference of "taste is the cause of the diversity which is found in "the works of the one, and the opinions of the other." He goes on to support his opinion by a reference to the works of ancient painters, and shows that they severally excelled in parts only, and not one of them attained to perfection: the same may be said of ancient sculptors. "Similar examples," he adds, "might be adduced of painters of eminence, if we "consider well all they have done, who have flourished "during the last three centuries and a half; among "whom I will not scruple to rank myself."

In 1656, he painted, for a gentleman whose name does not occur, a picture of the Holy Family, in which are introduced St. Elizabeth and St. John; his

other productions of this year are not mentioned by his biographer, Felibien; but in the following year he executed, for the Duc de Crequi, the subject of the Discovery of Achilles at the Court of Lycomedes; for the Sieur Stella, the Birth, or Nurture of Bacchus; and for the Sieur Cerisiers, the Flight into Egypt.

A grand landscape, in which is introduced the story of the Giant Orion, was painted in 1658, for M. Passart; a picture of the Flight into Egypt was done for a Madame Montmort, in 1659; shortly after which he painted for M. Le Brun a landscape. Indisposition now appears to have interrupted his pursuits, for nothing more occurs by his hand until 1661, when he completed a picture of Christ and the Samaritan Woman for Madame de Chantelou: this is said to be the last of his historical subjects, and when he sent it to his friend, he wrote at the same time saying, "This "is the last picture I shall do, for my fingers tell me "that my end approaches." This was evidently wrote under the influence of apprehension, for although his infirmities increased daily, and two years after he had the misfortune to lose his wife, yet he had not wholly relinquished the pencil, for he completed in 1664, for the Duke of Richelieu, four landscapes, illustrating, by the introduction of appropriate subjects from scriptural history, the Four Seasons, which he had commenced in 1660. These capital productions show that neither age nor infirmity had in any way diminished the powers of his mind; yet it is plain, from the contents of the following letter, that his physical powers had lost their energy, and that his

predominant passion for the art alone enabled him to work while suffering under a severe infirmity.

" January 1665.

" I have not been able to reply earlier to your " favour—which M. Le Prieur of St. Clementin, your " brother, put into my hands some time after his " arrival in this city—in consequence of a severe cold, " which, added to my usual infirmities, has occasioned " me acute suffering, and still continues to do so; I " now beg to thank you for your remembrance of " me, and in particular for the kindness you have done " me, in concealing from my knowledge the wish ex- " pressed by M. Le Prince to have some of my works. " It is now too late; no one can be well served. I " am become infirm, and paralysis has enfeebled my " hand; I have, therefore, for some time past relin- " quished the pencil, and my thoughts are directed " to another world; my end approaches—my race is " run."

" We have N. who writes on the works of modern " painters, with a notice also of their lives. His style " is inflated, and the matter wholly destitute of wit, " taste, and knowledge; for he treats the art of " painting as if it were a thing possessing neither " theory nor practice. Many (*it is true*) who have " dared to attempt it, have been punished with the " ridicule they justly merited."

In a letter written shortly after the decease of his wife, to M. Chantelou, recommending to that gentleman's notice his relations at Andely, he says, " that it

" was with difficulty he wrote his letter in ten " days."

A work on painting, by M. de Cambrai, occasioned him, during an interval from pain, to resume the pen; and, on the 7th of March, 1665, he wrote to that gentleman the following excellent letter:

" It is time that the long silence was broken. We " must make ourselves heard while yet our pulses " beat. I have had ample leisure to read and examine " your book on ' the correct conception of painting,' " *parfaite idée de la Peinture;* its perusal has greatly " tended to mitigate my sufferings, and I congratulate " myself that you are the first of my countrymen " who has attempted to open the eyes of those who " saw only through the medium of the sight of others, " and thus suffered themselves to be misled by the " erroneous opinions of the multitude: you, however, " have given warmth and tenderness to a subject, " which in its nature is rigid and difficult to handle, " so that at some future time a writer will perhaps " appear, who, imitating your good example, will give " to the artist something that may advance his profes- " sion. After having considered the division which " Francis Junius makes in the several branches of the " art, I have here attempted briefly to state what I " have learnt from it. As a preliminary, it is necessary " clearly to understand what the nature of this kind " of imitation is, and then define it distinctly.

" DEFINITION.

" It is an imitation made with lines and colours on

" a flat surface, of whatever we see beneath the sun ;
" and its intention is to give delight.

" PRINCIPLES.

" That every person capable of reasoning may
" learn.

" There is nothing visible without light.

" Every thing visible has FORM, and COLOUR, and
" GRADATION, and *means (instrument)*.

" THINGS.

" *Not intuitive, but which are essential parts of the*
" *art.*

" First, whatever the subject may consist of, should
" be noble or dignified, and free from all conceit
" of the painter; and, in order that the artist may
" have the means of displaying his talents and
" industry, such choice of subject should be made as
" is capable of receiving the most perfect form. He
" should commence by the disposition of his subject,
" then should follow the embellishment, the drapery,
" the beauty, the grace, the expression, the costume,
" truth of character, and all these should be governed
" by judgment — the latter qualities are the peculiar
" gift of genius, and must emanate from the painter,
" for they cannot be communicated ; they are like the
" golden wand of Virgil, which can neither be gathered
" nor found, unless he is guided by destiny. These
" nine qualities contain separately many things well
" deserving a treatise from the pen of some able and
" learned writer.

" I request you to turn this little sketch in your " mind, and let me know your candid opinion of it: " I know well that you have both trimmed the lamp " of knowledge and added oil to the flame. I would " say more, but when I become animated in my " subject, it brings on a severe head-ache. To be " brief, I confess that I feel humiliated when I attempt " to place myself in conjunction with men whose " merit and virtue are as far above me, as the planet " Saturn is above our heads.

" To your friendship I am greatly indebted," &c. &c.

From the period of writing the preceding letter the health of Poussin rapidly declined, and a total cessation of all correspondence with his friends ensued. He continued in a lingering state until the ensuing autumn, when death relieved him from his sufferings on the 19th of November, 1665; he having attained the age of seventy-one years and five months.

The following day his body was borne with suitable honours to the church of San Lorenzo, in the parish of Lucina, where it was exposed, and a grand funeral service was performed, at which the members of the Academy of St. Luke, and numerous amateurs of the fine arts, attended, together with a great concourse of distinguished persons. The body was afterwards interred in the same church.

The Abbé Nicaise, Canon of the Holy Chapel at Dijon, being then at Rome, assisted at the obsequies, and afterwards erected a tomb to his memory, bearing the following inscription:

Dom.
Nic. Pussino Gallo
Pictori suæ ætatis primario
Qui Artem
Dum pertinaci studio prosequitur
Brevi assequutus, postea vicit
Naturam
Dum Linearum compendio contrahit
Seipsâ Majorem expressit
Eamdem
Dum novâ optices industria
Ordini lucique restituit
Seipsa fecit Illustriorem
Illam
Græcis, Italisque imitari
Soli Pussino superare datem
Obiit in urbe æternâ xiv Kal. Dec.
M.D.C.LXV. annos natus LXXI
Ad Santi Laurentii in Lucina Sepultus
Claudius Nicasuis Divionensis
Regii Sacelli Canonicus
Dum Amico singulari parentaret
Veteris amicitiæ memor
Monumentum hoc posuit ære perennius.

Poussin, according to a testament made two months prior to his decease, after desiring that his funeral should be conducted in the plainest manner, bequeaths the sum of about fifty thousand francs in the following manner. To the relations of his wife, for whom he always entertained a sincere friendship, between five and six thousand crowns; one thousand crowns to Frances le Tellier, one of his nieces at Andely; and he named Jean le Tellier, his nephew, the residuary legatee.

Poussin was a man of fine proportions and above the ordinary height; his countenance was well formed,

and in his latter period tended to portly: his features were strong and justly proportioned, and his general expression was dignified and grave, sometimes bordering on the severe, the effect of abstraction and intense thought: his complexion was of an olive hue, and his hair black, falling in clusters round his head, and shewing to advantage his high and ample forehead. Nothwithstanding the air of sternness which generally governed his countenance, he was of a mild and placid disposition, and at all times affable and engaging, communicating readily and frankly his opinions on the subject of Art; and being profoundly learned in his profession and in the knowledge of history, both sacred and profane, his conversation was, at all times, highly interesting and instructive. His love for his profession predominated over every other principle, and hence his noble mind could not stoop to accept more for his pictures than he demanded, for his object was Fame, not Wealth. Master of his mind and passions, he was wholly indifferent to the parade of ceremony, or the vain display of ostentation; plain and simple in his manner of living, and equally so in his domestic arrangements, of which the following trait, mentioned by Passeri, is a striking illustration. "The Cardinal Massini, having spent the evening "with him in conversation, was attended at its con- "clusion by the artist, who, with a lamp, lighted his "Excellency to his carrriage." "I am sorry," said the Cardinal, while descending the stairs, "that you "have not a servant to do this office." "And I," said the Painter, "pity you still more in having so many."

The distribution of his time accorded with his

habits. He usually rose early, and took exercise for a couple of hours in the most picturesque parts of Rome and its environs, but more frequently his walks were limited to the extent of the summit of the Mount de la Trinità (Pincio), and the gardens of the Medici, adjacent to his dwelling: he afterwards entered his studio, and pursued with ardour his occupation until the hour of dinner, after which, he usually resumed his work for two or three hours. It was thus that he succeeded, by continual application, in painting as many pictures as others, who were much more expeditious in their execution. In the evening, he occasionally walked at the foot of the mountains in the Spanish Place, then the general resort of strangers; at other times the beautiful gardens of the Medici, with their long avenues of laurels, and the magnificent vistas, would attract his steps. In most instances, he was accompanied by friends and students, with whom he freely conversed on the subject of his profession, communicating in a pleasing and intelligent manner the precepts which his long study and extensive practice had acquired. The surrounding scene was well calculated to inspire the most exalted ideas referable to art; for from this sublime eminence were seen nearly the whole of the city of Rome, and its rich surrounding Campania, bounded by the blue summits of the distant Appennines. It may well be imagined that, it was on such occasions as these Gaspar Poussin imbibed much of that classic taste which he afterwards embodied in his works, and thereby rendered himself worthy of the name of his friend and instructor, which he subsequently assumed.

OBSERVATIONS.

The productions of Nicholas Poussin exhibit more distinctly than those of any artist preceding him, the union of Poetry and Painting. Hence his reputation, and the esteem in which his works are held, result from the opinions of those most capable of judging on the merits of Works of Art, as being well informed of the necessary qualifications to produce a good poem, or a good picture. To the illiterate, or the ignorant of art, these qualifications are unknown; they, therefore, can only judge of objects that appeal to the senses. To them, the world of Poetry is a mystery, and the subjects derived from it, when represented in picture, produce a confusion of ideas not reconcileable to any they have formed, or can form of what constitutes a painting of the highest excellence. Like parables, they are so little understood by the multitude, that they are frequently passed over with indifference by gazing crowds, who visit public collections, while an ordinary picture of a common life subject, will fix attention, and gain their warmest applause. True it is, that few of Poussin's pictures possess the blandishments of colour

and effect, those charms which so readily attract the eye and beguile the unreflecting, for he has not adopted the conventional mode of painters in general. If to the recondite character, and peculiar style of his productions, be added the lamentable effects which the ravages of time, and the ruthless hand of the ignorant cleaner and self-styled restorer, have had upon many of them, both in darkening the colours and in destroying, in many instances, the half tones, and even obscuring, entirely, the forms of objects, it is not very surprising that they are thus frequently passed with indifference.

The present Catalogue will shew that Poussin's talents were versatile and adopted with almost equal success to the different classes of history, poetry, and landscape painting. His early works were chiefly of a sacred character, borrowed either from Scripture or legendary writings; and it does not clearly appear that he attempted the more erudite and classical subjects until he formed an intimacy with Marino, and settled at Rome: then it was, and not till then, that the latent powers of his vast genius, which had so long been fettered by the debased style and limited resources of his own country, expanded, and liberating itself from the shackles of preconceived notions, exhibited that high excellence, which attracted the admiration of the learned of his time, and has given an immortal lustre to his epoch, and the art.

The correct precepts on art given in his letter to M. de Cambrai, are practically illustrated throughout

his works: "The subjects chosen are noble, and in "their representation free from all conceit of the "painter; they are also of a class or character which "admits of a display of whatever is excellent in "morals, beautiful in form, and capable of receiving "just and appropriate expressions of the various "passions and feelings of human nature." Thus, in the several pictures of "Moses striking the Rock," the Artist has admirably exemplified the virtues of gratitude, maternal affection, and filial duty, triumphing over the sufferings of nature, while numbers, destitute of these noble principles, are eagerly assuaging their thirst in the cooling stream. The same diversity of expression is observable in the Israelites gathering the Manna: there the calm and pious gratitude of some is contrasted by the greedy avidity of others; maternal affection is giving place to filial duty, and a tender solicitude for the aged and infirm, is beautifully pourtrayed in a woman with a child in her arms. Every picture of this class might thus be analysed, for every one exhibits examples of the exercise of the moral virtues, or animal propensities, appropriate to the subject. Who can behold the beautiful series of the Sacraments, without discovering in every picture a display of the most exalted sentiments and propriety of expression, exemplified in the numerous figures composing the various subjects, accompanied either by a noble, or a graceful deportment, most conformable to the scene? Or, who can contemplate the Divine Saviour extending compassion to the Blind Men of

Jerico, without participating in the lively emotions of the surrounding spectators? How strongly are the natural feelings pourtrayed in those who witness the sudden Death of Sapphira! pity, doubt, fear, anger, and distrust, are visibly excited, by the awful catastrophe, and these feelings are as distinctly denoted in the actions as in the expression of the several individuals. One instance more may be adduced, as it tends to shew what genius can effect with the fewest materials. The Massacre of the Innocents, successfully represented by four figures, and these exemplify all that can be conceived of brutality in the executioners, sufferings of babes, and grief of bereaved mothers. The powers of his mind were not limited to the sterner passions and feelings of human nature. He has depicted with equal force and truth those of the more tender and lovely character: such are exemplified in the faithful Eliezer presenting the bracelets to the beautiful Rebekah, the graceful modesty of the hesitating and timid maid, and the inquisitive curiosity of her surrounding companions are admirably pourtrayed: and, in the several pictures of the Finding of Moses, are finely delineated the compassion and tender affection of the female breast. The same observations and encomiums are equally applicable to the other classes of historical subjects, namely, the Preservation of Pyrrhus, the Death of Germanicus, the Testament of Eudamidas, the Rapes of the Sabines, Coriolanus overcome by the entreaties of his Family, and, lastly, the awful effects of the Plague of Athens. In all these

various subjects, and others of a similar character, Poussin has shewn that he clearly understood and could well express all the physical and moral qualities peculiar to human nature.

Of the few pictures which he painted after the poets, of fabulous History, and of elegant Romance, may be cited, Perseus and his Friends overcoming his rival Phineas and his coadjutors, a production of great conception and masterly execution, and one in which he has most scrupulously followed the detailed description of the battle as given by the Poet. The others are Rinaldo and Armida, and Tancred and Erminia. Very nearly allied to these are the many very beautiful pictures illustrative of ancient mythology, in all of which he has treated the various subjects in a style that proves he perfectly understood the mystery of the allegories therein contained, and employed with the happiest effect the numerous symbolical figures to denote qualities, places, and things.

There is yet a class of Art differing in some respects from the preceding, which gives the painter an almost unbridled liberty to riot in the "airy regions of ima-" gination," and to give "to things unseen a local "habitation." Of these privileges, Poussin boldly availed himself, and from the rich stores of ancient allegory, the beautiful Idylliums of Theocritus, and other pastoral poets, he composed several pictures representing mystic rites, ceremonies, and symbolical allusions, exhibited under the forms and personifica-

tions of deities, sub-deities, nymphs, and satyrs, emblems of the "energies of nature." Those sylvan powers and rustics which were supposed "to rejoice "hilariously at the season of the vintage,*"

> "When for their teeming flock and granges full,
> In wanton dance they praise the bounteous Pan."

Such are his festive scenes and votive offerings of Nymphs and Bacchanals in honour of the great rural deity, or traits of the golden age—

> "When universal Pan,
> "Knit with the Graces and the Hours in dance,
> "Led on th' eternal spring."

Of this class there are two admirable examples in the National Gallery, and two others of equal excellence and of much larger dimensions in the Ashburnham Collection. One of the former, representing two Nymphs and two Fauns dancing in "quarternion "round," is a beautiful symbol of the Seasons, whose productive powers are personified by the surrounding figures. The last-mentioned pictures exhibit festive scenes in honour of Bacchus and Pan.

In these subjects, Poussin has carefully avoided every thing which might tend to give them the appearance of modern productions: the forms and characters of the figures are evidently borrowed from the finest of the Greek and other ancient sculptures; the costumes and quality of the draperies are of an equally

* Mr. Landseer's Catalogue of the National Gallery.

remote period; the very hues and swarthy complexions of the fabled beings, together with the instruments of sacrifice and music, and even the surrounding scenery, are altogether so unlike what any modern eye ever beheld, that, in contemplating them the mind is "thrown back into antiquity or remote ages*;" and "it would be no difficult matter for the spectator to "imagine that such pictures were coeval, or nearly so, "in their production, with the mythological metamor- "phosis and Bacchanalian festivals that are set before "him†." The same elegant writer observes, "that "his" (Poussin's) "shepherds, fauns, nymphs, satyrs, "and bacchanals, appear a primitive progeny, the "native inhabitants of the mountains and woodlands "of the genial climate of Greece, and of that Golden "Age, when Helas and Asia Minor may be supposed "to have been overspread with aboriginal forests, and "life was careless resignation to present enjoyment." "In all his Bacchanalian or Anacreontic subjects, of "which abandonment to the joys of love and wine "constitutes the essence, this delectable artist seems— "but only seems, to throw the reins of reason on the "neck of imagination." It would be difficult to express more intelligibly the peculiar genius of the artist, and the character and quality of this class of his works, than is conveyed in the preceding quotations.

It would be a grave fault, even in these brief ob-

* Sir Joshua Reynold's Discourses.

† Mr. Landseer's Description of the National Gallery Pictures.

servations, to pass unnoticed three pictures of high excellence in their moral allusions: namely, the Arcadian Shepherds; the Image of Human Life; and the Triumph of Truth. Of the two former it may justly be said, that, for beauty and pathos of imagery, for fine poetic taste and moral feeling, they have no rivals in art.

Landscape painting, which, with few exceptions*, had hitherto been treated rather as an auxiliary than a principal, acquired under his skilful hand a grandeur and an effect of a highly poetical character. Nature is pourtrayed by his pencil in her most gigantic forms and primæval wildness, and the temples and edifices which are introduced, appear to belong to beings of a nobler order than the mere mortals of our world; such pictures, therefore, are generally illustrated with appropriate subjects, taken from the Heathen Mythology, or ancient history. Of this class the most celebrated are the Polyphemus and Galatea, Hercules and Cacus, the Giant Orion, Arcas and Calisto, the Death of Eurydice, Diogenes casting away his cup, the Bier of Phocion, and St. John in the Island of Patmos.

Nor was this class of painting less subservient to his plastic hand than those already noticed, and it is evident, both from the number and excellence of his productions, that he had studied nature under all her various appearances, and could with equal facility depict the awful effects of the raging storm and tempest of winter,

* Titian, Carracci, Domenichino, and Claude.

as the sweet serenity of spring, the beauteous brilliancy of summer, and the rich hues which gild the autumnal season. Proofs of his skill in the former, may be adduced in the sublime picture of the Deluge, and in those of Pyramus and Thisbe, Dido and Æneas, and the terrified Peasants; and of the latter description, are the Paradise, Boaz and Ruth, and the Jewish Spies.

Before concluding these observations, it may be proper to glance at the mechanical peculiarities of Poussin's works, his style, execution, colouring, and effect. His style, although unquestionably of French origin, owes all its beauty to his subsequent study of a few of the great Italian Masters, and of ancient sculpture. To such an extent was he carried in his enthusiastic admiration of the latter, that most of the celebrated statues and monuments, both of Greek and Roman origin, may be recognised in his pictures. This fondness for the chaste beauty of the antique, may have led him, in some instances so far, as to give to his figures a rigidity which ill-accords with the elasticity of nature. This defect (if it be one), is amply compensated by the grace and dignity of attitude, and the chaste correctness of drawing which pervade his works. Execution, that medium by which the conceptions of a Painter are embodied, and by which the connoisseur is frequently enabled to judge of the originality of a picture, is distinguished in this Artist, (in his best period) by breadth and precision of hand, and a firm and decided outline; every touch of the pencil appears the result of consideration and profound

knowledge, and in this respect, it is the very reverse of that rapidity and dexterous freedom of hand observable in the works of Rubens, Paul Veronese, and Giordano. Colour, one of the chief blandishments of the art, does not appear to have so allured his eye, as to have called forth any of his energies to attain its charms; he appears to have treated it as an adjunct to his profession of a secondary nature, and to have contented himself with such hues and tints as best accorded with his abstract conceptions of nature*. Colouring, therefore, is not an eminent quality of his works. The flesh tints of his figures are generally of a pale or livid hue, or tawney and adust, and the shadows cold and gray; the dresses are frequently composed of yellow, blue and scarlet of various hues and unbroken brilliancy, sometimes so mingled as to produce an unpleasing effect on the eye: these light imperfections are confined to his historical works, for in those of a mythological description, the colouring is in every respect most appropriate. It will readily be conceived, that when such an admixture of positive colours occur in a picture, the CHIARO-SCURO is not always the most agreeable part of it. If, however, a few of his pro-

* There is an observation in the life of Nicholas Poussin by the author of Abrégé de la Vie des plus fameux Peintres, which states that, while Poussin was engaged copying a picture by Titian, he was so struck with the beauty of the colouring, as to express his apprehension of the danger of its allurement, to the injury and neglect of good drawing; and observed "that the charm of the one, might "cause him to overlook the importance of the other."—Vol. IV., p. 33.

ductions are liable to criticism for such defects, and which time has tended greatly to increase, the larger portion are not devoid of the important principle of EFFECT, or GOOD KEEPING, and whenever he departed from this rule, it was for some reason connected with the subject of the piece. Sir Joshua Reynolds, in discoursing on Poussin's works, observes, "that he is "in the distribution of his lights the very reverse of "Rembrandt; the works of the former being as much "distinguished for simplicity, as those of the latter "for combination; and in the two extremes he ob-"serves, it is difficult to determine which of the two "is most reprehensible, both being equally distant "from the demands of nature, and the purposes of "Art."

THE

WORKS

OF

NICHOLAS POUSSIN.

PORTRAITS OF THE ARTIST.

1. A Portrait of the Artist, when fifty-five years of age, represented in a three-quarter view, with the eyes turned towards the spectator. His dark hair is parted in front, and falls in clusters on each side of his head. The body is enveloped in an ample mantle, concealing every part but the hands, one of which holds a porte-crayon, the other, a large book on its edge. The back-ground is composed of a tablet, on which is inscribed in latin, the name, quality, and age of the painter, and dated Rome, 1649. This tablet is supported by two infants, bearing the ends of a festoon of laurels. Engraved by J. Pesne.

2. A Portrait of the Artist, when fifty-six years of age, with a fine intelligent countenance, accompanied by a grave severity of expression. His face is seen in nearly a front view, having mustacheos, and a small tuft of beard under the lip, long dark hair parted in front, and hanging in clusters on either side of the face. His body, which is represented in a side view, is

Portraits of the Author.

enveloped in a full mantle, the right hand only is perceptible, and rests on the top of a roll of papers. In the back-ground is introduced a picture, only a small portion of which is seen, representing a female, in a profile view, apparently intended for Thermutis: the portrait is shown to the middle. Engraved by J. Pesne*, Ferdinand, Cathelin, and Boultrois.

3 *ft.* by 2 *ft.* 4 *in.*—C.

This admirable and highly-interesting portrait is signed, and dated Rome, 1650.

Now in the Louvre.

3. A Portrait of the Artist, when about forty years of age. His face, which is of a round form, tending to fulness, is seen in a three-quarter view. He has long curling dark-brown hair, which, falling on either side, gives a fine relief to the countenance. His dress consists of a brown figured mantle, lined with crimson silk, and turned back, to show his white linen shirt; the hand only is visible, in which is a roll of papers. This excellent picture is painted with unusual force of effect, and richness of colour. The Writer is informed that it has been etched by Poussin.

3 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

Now in the collection of the Marquess of Bute, at Luton.

* This portrait is dedicated by the Engraver to M. Paul Freart, de Chantelou, Conselor du Roi en ses Conseils, &c., &c., for whom it was painted, and presented by the Artist, after he had completed for him the series of the Sacraments. The engraving was also the first effort of J. Pesne, in that line of art.

4. The Deluge. This awful and affecting scene exhibits the last struggles of an expiring world. "The fountains of the great deep are broken up, the tops of the mountains only appear above the waters," and out of the human race, only eleven remain; of these, the nearest to the spectator, are two men, one of whom is clinging to the head of a drowning horse, and the other to a plank; a little retired from these is a boat, in which an anxious mother is handing her babe to its father, who is on a rock, bending forward with outstretched arm, to receive it, while the aged grandfather is exerting his utmost to keep the fragile bark from drifting. There is yet another individual belonging to this group, who is hanging by both hands to the sides of the boat: still more remote are seen four other persons, whose bark is broken by the violence of a cataract amongst the rocks, one of them still clings to its side, another is sinking in the deep, and the third is struggling to save his aged parent, who, with uplifted hands, is imploring the clemency of Heaven. The ark, containing the favoured few, floats safely in the distance. Dark masses of clouds stretch over the hemisphere, casting a murky gloom of death-like hue on the scene, the monotony of which, is partially relieved by vivid bursts of lightning. Poussin has ingeniously introduced the symbol of the author of the direful calamity; "a serpent" is seen on the right, gliding in tortuous mazes up a rock. This extraordinary work of art is as remarkable for the simplicity of its composition, its unobtrusive colouring, and the singular paucity of its objects, as for the awful grandeur of its effect and comprehensive expression; and is a fine ex-

Old Testament Subjects.

ample of the truth, that, to a master mind, few objects are necessary to depict an event, even of the most complicated and sublime description. The picture forms one of a series, representing the Seasons, of which, this is the Winter. It was finished about the year 1664, and is therefore the production of great experience and study, the artist being at that time seventy years of age. The set was painted expressly for Cardinal Richelieu. Engraved by J. Audran, Laurent Eichler, Develliers, and Bovinet.

3*ft.* 8 *in.* by 4*ft.* 11 *in.*—C. *(about.)*

Valued by the Experts du Musée, 1816. 120,000*fs.* 4800*l.*
Now in the Louvre.

Poussin made several sketches of the preceding subject, which differ materially from the finished picture; two of these studies are in the collection of Cardinal Fesch, and a third, done on a slate, is in the possession of a gentleman at Rome.

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5. The Sacrifice of Noah. The composition consists of the Patriarch and his family, amounting to seven persons, the only survivors of a drowned world. The grateful sire stands in the centre, at the side of the blazing altar, his countenance is raised, and his hands extended, supplicating the acceptance of his offerings; his wife, his sons, and their wives, are assembled around him, animated by similar feelings of devotion. One of the youths kneels in front, with his head bent down on his hand; a second, also kneeling, is pouring water from a vase into a laver, and a third stands near him covering his face with both hands. Above is seen a personification of the Deity, partly enveloped in clouds, his right hand is extended in token of the acceptance of the sacrifice, and the blessing and charge then pronounced, as recorded in the eighth and

Old Testament Subjects.

ninth chapters of Genesis, which is further illustrated by the introduction of beasts and birds, and the bow of the covenant. This excellent picture is painted on a brown ground, which has protruded itself, and thereby injured the half tones. Engraved by Frey, and also anonymous.

3ft. 6 in. by 4ft. 6 in.—C. *(about.)*

Collection of W. Young Ottley, Esq. 1801. (bought in) 1800 *gs.*
——— Sir Mark Sykes, Bart. . 1824. . . . . 315 *gs.*
Now in the collection of Wilbraham Egerton, Esq.
Exhibited in 1828.

A repetition of the preceding picture, of larger dimensions, and painted in a clear tone of colour, is in the gallery of Prince Lichtenstein, at Vienna; and a duplicate is in the Dresden Gallery.

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6. Rebekah and Eliezer. The composition of this beautiful picture consists of fourteen figures; of which, thirteen are females; the faithful steward of Abraham, habited in the oriental costume, stands in the centre of the fore-ground, presenting to the beautiful Rebekah the ring and bracelet sent by his master: the maiden views with modesty the token, and appears to accept them. Among those who are observing the passing scene, is one so intent upon it, that, in pouring water from a vase into another vessel, she is reminded by her companion that it is already full and running over, but of which she takes no heed. Behind the daughter of Bethuel are three females, one of whom leans on her vase, placed on the side of the well, and a second holds her water-pot in her hands; the rest of the maidens are on the opposite side; some of them have their vases on their heads, and others hold them in their hands, or are seated in conversation. The distant

surrounding hills are adorned with buildings. This picture was painted about the year 1648, for M. Pointel. Engraved by Picart, Rousselot, and Niquet.

3*ft.* 7*in.* by 6*ft.*—C.

Valued by the Experts du Musée, 1816. 100,000*fs.* 4,000*l.*
Now in the Louvre.

A picture of the preceding subject was sold in the collection of M. de Calonne, in 1795, 145*gs.*

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7. Jacob treating with Laban for his daughter Rachel. The subject is represented as passing near the entrance of a house from which Laban has advanced a few paces, and he stands in front with his two daughters on his left; the expression of his countenance, and the position of his hand, indicate the interest he feels in the treaty. The youthful Jacob stands in front of them, with his back towards the spectator, one hand is advanced towards his proposed bride (who stands in the centre, looking modestly down), and the other points to a flock of sheep, in allusion to the condition of the marriage compact. Engraved by Trouvain and Mariette.

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8. Jacob bargaining with Laban for his daughter Rachel. In this composition the young shepherd stands in the centre, holding Laban by the hand, and at the same time pointing to his beloved Rachel, who is standing, with her sister Leah, behind him. The persuasive expression and attitude of Laban, and the stern look of Jacob, infer that the latter is complaining of the imposition of his uncle, in having substituted Leah for Rachel, and the union of their hands, that he is now entering into the second contract with his mercenary relation. Engraved from a drawing, anonymous.

Old Testament Subjects.

9. The Angels at the door of Lot's house, smiting the Men of Gomorrah with blindness.

Collection anonymous, by Mr. Christie, 1807. . . . 135 *gs.*

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10. Joseph's steward finding the silver cup in the sack of Benjamin. This picture has been described to the Writer in terms of the highest commendation, both as relates to the drawing of the figures, and the diversity of passion expressed by the youth's brethren; grief, anger, and despair, are visible in their several countenances, at the discovery of the supposed theft, and the consequences attending it.

4 *ft.* by 4 *ft.* 6 *in.*—C. *(about.)*

Now in the collection of the Earl of Miltown.

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11. The Exposition of Moses. The subject is introduced in the fore-ground of a beautiful landscape, adorned with clusters of trees on either side, and bounded along its whole extent by the magnificent buildings of a city. On the fore-ground is seen the anxious mother bending on her knees, and committing the fragile bark, containing her babe, to the waters; she at the same time looks round to the father, who is walking away sorrowing, followed by a little naked boy: beyond these is a young female friend, pointing to some persons in the distance, probably Thermutis and her attendants. A river god reclining on a sphynx, the emblem of the Nile, is on the farther side of the water, near two trees, upon which are suspended sylvan pipes and hunting implements. Engraved by Audran, C. Stella, Chasteau, *ex.*, and Lambert.

5 *ft.* 3 *in.* by 7 *ft.* 2 *in.*—C.

Collection of the Duc d'Orleans, 1795. . . . Valued at 800*l.*
Purchased by Earl Temple.

Old Testament Subjects.

12. The Preservation of Moses. The scene exhibits a landscape, divided by a spacious river, which is crossed in the distance by a bridge composed of numerous arches. Thermutis, the daughter of Pharaoh, attired in a yellow mantle, stands in the centre of the fore-ground, between two female attendants, upon the youngest of which she leans her arm; her hand is extended, and her attention directed to the newly found infant, which a man in the water is delivering to a young woman; and the latter, with out-stretched arms, is bending on the verge of the bank to receive it. The usual emblem of the fertilizing Nile is introduced on the farther side of the group. This admirable picture is engraved by Mariette, Van Somer, and Niquet.

2*ft.* 10*in.* by 3*ft.* 7*in.*—C.

Valued by the Experts du Musée, 1816. . 40,000*fs.* 1600*l.*
Now in the Louvre.

13. Moses preserved from the Waters. This capital picture exhibits a composition of ten beautiful women, disposed in the most graceful attitudes; two of them are in the centre holding the basket, which contains the infant, while a third is lifting him out of it; three others are bending forward with eager curiosity to see the babe, and Thermutis stands in a dignified attitude beyond them, giving her orders. Behind the females, holding the basket, is one assisting her companion up the bank of the river. Various classical buildings adorn the more distant landscape, and the usual emblem of the Nile is introduced on the projection of a rock near the centre. Engraved by A. Loir and G. Audran; Gantrel, *ex.*, and in the Musée.

3*ft.* 9*in.* by 6*ft.*—C.

Collection of M. Nyert, ... 1772. . 4580*fs.* 183*l.*
Valued by the Experts du Musée, 1816. 50,000*fs.* 2000*l.*
Now in the Louvre.

Old Testament Subjects.

14. The Exposition of Moses. In the composition of this picture, the father of Moses is represented bending on one knee, and with careful concern committing the infant to the stream. The anxious mother, accompanied by a young woman, is a little beyond him, looking towards Pharaoh's daughter, who, with her attendants, is seen approaching at some distance. A figure, emblematic of the Nile, reclines on the fore-ground.

5*ft.* 3 *in. by* 7*ft.* 2.—C.

Now in the Dresden Gallery. Worth 800*l.*

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15. Moses preserved from the Waters. This composition consists of eight women, grouped round a basket, containing the infant; three of them are on their knees; one is raising the shoulders of the babe, and another extends her hand to take him; a fourth female is bending forward to catch a view of the young stranger. The princess Thermutis stands in the centre, giving orders respecting the child. A river deity, emblem of the Nile, is at the side reclining on a vase, holding a cornucopia, and having a sphynx at his feet. Opposite, but more remote, is a man in a boat pushing off shore. A fine river occupies a large portion of the scene, over which is passing a ferry boat. A distant hill is crowned with classical buildings. Engraved in the Musée Français, in outline.

3*ft.* 5 *in. by* 5*ft.* 6 *in.*—C.

Collection of M. Nyert, . 1772. . . . 4,580*fs.* . 185*l.*

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16. Moses Preserved.

2*ft.* 8 *in. by* 3*ft.* 6 *in.*—C.

A picture representing this subject was sold in the collection of M. Sabatier, Paris, 1809, 1421 *fs.*, 57*l.*

Old Testament Subjects.

17. Moses preserved from the Waters. The scene here presents a fertile country, varied with clustered trees of light and elegant foliage, and traversed in the middle distance by a river, the farthest bank of which is adorned with buildings. The subject is composed of six females, grouped in the centre of the fore-ground; among whom the most distinguished is the princess Thermutis, who appears to be giving orders relative to the infant Moses, whom a woman, probably intended for his parent, holds in her arms. A little behind Thermutis is a young woman bending on one knee, apparently expressing her gratitude for the preservation of the babe. Engraved by A. Rousselot; Edelinck, *ex.*; also by Niquet, and the figures by Desnoyers.

18. Moses trampling on the Crown of Pharaoh. This picture is composed of eleven figures, grouped in a stately hall. Pharaoh, clad in ample robes, is recumbent on a couch in the centre, viewing with astonishment the appalling omen of the infant treading on his crown. One of the soothsayers has advanced, and with uplifted hand is ready to immolate the child; this intention is feebly resisted by a female, who has placed her hand on his shoulder, while a second is taking the infant to her arms. Near the latter is seated the daughter of the king, who appears to be claiming the clemency of her father, on behalf of her adopted son. Two female attendants wait behind her chair, and three of the soothsayers stand behind the Sovereign of Egypt. This picture was painted for Cardinal Massimi. Engraved by Bouillar and Niquet, in the Musée.

2 *ft.* 10 *in.* by 4 *ft.*—C.

Valued by the Experts du Musée, 1816. 20,000 *fs.* 800*l.*
Now in the Louvre.

Old Testament Subjects.

19. Moses trampling on the Crown of Pharaoh. The subject consists of the same number of figures, and is also very similarly grouped to the preceding picture, but they are here assembled in the exterior court of the palace, and instead of two females protecting the infant, only one is introduced holding him by the waist with one hand, and extending the other to resist the threatened blow. The number of soothsayers here consist of five, four of them stand behind the king. The upper part of a temple, and a palm tree, are seen above the wall enclosing the court. Engraved by Dambrum, in the Orleans Gallery.

3 *ft.* 1 *in.* by 4 *ft.* 4 *in.*—C.

Collection of the Duc d'Orleans, imported 1798. Valued at 400 *gs.* Now in the collection of the Duke of Bedford.

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20. The Soothsayers counselling Pharaoh to destroy the Child Moses. This capital picture is composed of about nine figures, the size of life, seen down to the knees. In the centre of the group is an altar, on which a fire is blazing, and on the farther side of it is seated the Egyptian monarch, who appears to be listening to the predictions and council of the soothsayers; their advice has alarmed the princess Thermutis, and she is anxiously protecting the child from threatened destruction. This picture is painted in the grandest style of the master.

3 *ft.* 10 *in.* by 5 *ft.* 6 *in.*—C. *(about.)*

Now in the Brandenburg Palace, at Potsdam.

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21. Moses driving the Herdsmen from the Well, that the daughters of Jethro might water their flocks. This picture is composed of eight women and four men; one of the former is stooping to take water from a well placed in the centre of

the fore-ground; three of her companions stand near her, and three others, one of whom has a vase on her head, are close to the side. The attention of the whole of them is directed to their protector, Moses, who has knocked one of the herdsmen down, and is attacking a second, while a third is escaping. Engraved anonymous. There is also an etching of it by P. Peyron, done from a drawing by Poussin.

22. Moses driving the Herdsmen from the Well. The view exhibits a mountainous country, with buildings on the summits of the distant hills. The subject is here composed of seven females and four men; three of the former stand together, erect, near the well, similar to those in the preceding picture; a fourth kneels in front, with one hand on her water pot; and a fifth is stooping, and holding both handles of her vase, apparently in conversation with the other, who is pointing to their champion, who has knocked one of the herdsmen down, and is contending with another, while a third is escaping. Engraved by Trouvain.

23. Moses driving the Herdsmen from the Well. This capital picture consists of ten figures, five of either sex. Moses is represented standing erect in the centre of the fore-ground; his angry eye is directed to one of the herdsmen, upon whose shoulder he has placed one hand, while in the other he holds a stick ready to enforce command; his stern interference has surprised and terrified the rest of the herdsmen. The daughters of Jethro are behind their deliverer, expressing the satisfaction they feel at his timely protection; one of them carries a vase on her head. The distant country is hilly, and richly adorned with buildings. Engraved by Anderloni, from a picture in the collection of the Countess of Pino, in Italy.

Old Testament Subjects.

24. The Burning Bush. In the representation of this miraculous occurrence, Poussin has borrowed from Raffaelle's Vision of Ezekiel. The ancient of days is here seen with outstretched arms, standing in the midst of a burning bush, having an angel buoyant under his arms on either side, and volumes of cloud over his head, floating amidst rays of dazzling light. At the sight of this awful apparition, Moses has fallen on his knees, and is bending low in reverence before it.—*See* the Third Book of Exodus. Engraved by Vermessen, Jun.

25. The Rod of Aaron changed into a Serpent. The subject here pourtrayed is recorded in the seventh chapter of Exodus, and in the ninth and three following verses. Pharaoh having called together his most learned magicians, eight in number, has demanded of Moses, in their presence, a sign of his divine mission; and Aaron, by desire of his brother, has cast down his rod, which has changed into a serpent, the magicians having done the same with the like result; the serpent of Aaron is devouring the others. This event has astonished the wise men, one of whom is stooping and endeavouring to save his reptile. The sovereign sits at the side in a dignified attitude, listening to the deliverer of the Israelites, who is seen on the opposite side and front, expostulating with the king. The scene represents the interior of a hall, covered in part with drapery. This picture was painted for Cardinal Massimi. Engraved by Poilly; and in the Musée, by Niquet.

2 *ft.* 9 *in.* by 3 *ft.* 9$\frac{3}{4}$ *in.*—C.

Valued by the Experts du Musée, 1816. 20,000 *fs.* 800*l.*
Now in the Louvre.

26. The Passage of the Red Sea. In this picture the Israelites are represented as having passed the sea, and are

distributed in vast multitudes over the shore and up a mountain. Moses stands on the margin of the sea (only a small portion of which is visible at the side) with his arm extended, the signal for the closing of the deep, and the destruction of the Egyptian host. Various feelings appear to agitate the breasts of the Israelites; some behold with wonder the miraculous event, others on their knees express their gratitude, many hasten affrighted from the scene, and a few are seizing the spoils of the drowned, which are washed ashore: of these, four are close to the front, and one of them is in the water, pulling ashore the body of a man in armour; two of the others have each a shield, and the remaining one is stooping to pick up something in the water. This splendid production is painted on a light ground, and is, consequently, clear in its half tones, so that every group and figure is seen distinctly; and, from the extraordinary care bestowed on the finishing, well deserves an attentive examination. It was done for the Marquis de Voghera, at Turin, a relation of the Chevalier del Pozzo; and was, subsequently, in the collection of the Chevalier de Lorraine. Engraved by Gantrel, *ex.*

5 *ft.* 2 *in.* by 7 *ft.* 2 *in.*—C. *(about.)*

Now in the collection of the Earl of Radnor, Longford Castle.

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27. The Israelites gathering Manna in the Wilderness. The view exhibits a sterile country, with masses of lofty rocks on either side, and a pass between them, through which are seen the distant tents of the camp. In representing this miraculous event, the artist has chosen the first morning of the appearance of manna on the ground, as the previous sufferings of the people afforded him an ample opportunity to develope the human character in all its varieties. The subject is composed of nearly forty persons, distributed over the whole

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extent of the fore-ground; in the centre of these, a little retired from the front, are Moses and Aaron standing together, and a number of persons bending on their knees around them, gratefully acknowledging their deliverance. Moses is pointing with his finger upwards, indicating the source from whence their relief came; others, either overcome with hunger, or insensible of the mercy, are gathering with avidity the precious food; amongst these are two men on their knees, quarrelling over a bowl of the manna: some may be observed whose age, or debility, from previous abstinence, render them too feeble to gather it; one of these is an aged female, who is in the act of receiving nourishment from the breast of her daughter, the latter, at the same time, is looking with maternal solicitude at her own child, which duty compels her to deprive of its natural aliment; the father of the infant stands by, viewing with surprise and admiration the affecting scene. Many other incidents, of an appropriate description, may be noticed in the surrounding groups. This capital picture was painted in 1639, for his friend M. de Chantelou. Engraved by C. Chasteau, B. Audran, Bern, and anonymous.

4*ft.* 9*in.* by 6*ft.* 4*in.*—C.

Valued by the Experts du Musée, 1816. 120,000*fs.* 4800*l.* Now in the Louvre.

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28. Moses striking the Rock. This interesting subject, like the preceding, offered to the artist so many prominent characteristics, in which he could successfully display his consummate knowledge of the passions and feelings incident to human nature, that he has repeated it four several times, each picture differing from the others. The one now under notice exhibits on the right about fifteen figures, occupying half the scene; among these are two groups of a deeply

affecting description; the nearest consists of an anxious mother, who is seated with a sickly infant at her breast, and a young woman (probably intended for her sister) extended on the ground, with her head resting on her sister's lap; a little retired from these is a second group, composed of an aged man seated on the ground, with his dying child reclining her head on his knees; and behind him is a woman, so debilitated that she can only view with longing eyes the precious beverage, without the power of reaching it. Most of the others, overcome by their own sufferings, appear to forget those in a dying state behind them, and with eager haste are slaking their parched thirst. Among them may be noticed one, apparently the husband of the woman already noticed, who is interceding on her behalf. On the opposite side are three elders, kneeling in grateful adoration; beyond these are Moses and Aaron, standing together; the former is in the act of smiting the rock with his wand; the latter, with his hands united, is returning thanks for the miraculous deliverance. Poussin painted this picture in 1649, for his friend M. Stella. Engraved by Claude Stella, J. B. de Poilly, and by J. B. Michell; by the latter when it was in the Houghton collection, the whole of which was sold, in 1787, to the Empress Catherine of Russia, and now adorns the Hermitage Palace at St. Petersburgh.

4*ft.* by 6*ft.* 3½*in.*—C.

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29. Moses striking the Rock. This picture is composed of a multitude of persons congregated thickly together; the greater portion of them are holding up their hands, and appear to be shouting or singing praises for their miraculous deliverance. Upon an elevation, at the extremity of the foreground, are Moses and Aaron; the latter stands with his hands crossed on his breast, and the former is smiting, with his wand,

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the rock from whence gushes a stream which flows down the centre of the fore-ground. Among the several incidents exhibited on the occasion, the most striking are, a father bending on his knee and giving drink to his two children, and near these, a woman seated on the ground, with an infant in her lap, drinking from a vase held by a man, whose attention is at the same time attracted by two women, one of whom is imploring succour for her child; the other is on her knees, raising her hands in grateful acknowledgments for the mercy. On the opposite side may be observed a man lying on his stomach slaking his thirst; close to the last sits a woman whose sufferings have overcome the affection of a parent, and she is assuaging her burning thirst before satisfying that of her infant's. The horrors of intense thirst, and the greedy eagerness of the sufferers to obtain relief, are strongly depicted in the affecting scene. Engraved by Lepautre, and etched; N. Poilly, *ex.*

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31. Moses striking the Rock. The view here exhibits an open country, with three groups of trees at the extremity of the fore-ground, and a rocky mountain on the right, at the side of which stand Moses and Aaron. Moses is seen in a profile view, smiting the rock, and Aaron is, apparently, addressing the people, and pointing at the same time to the miraculous gush of water. On the same side, but close to the front, are a man and a woman kneeling by the stream; the former, dressed in a yellow mantle, is drinking with avidity from a vase, and the latter from a cup; opposite to these are two men, one of whom is filling a gold vase in the stream, and the other is giving a cup of water to a young man; beyond these is a group of persons expressing their gratitude for the precious element. On the left and in front of the picture, is

an exemplification of gratitude and maternal affection: a fond mother is seated giving to her two perishing infants the cooling draught, while their father is devoutly returning thanks. In the distance are seen groups of people, who appear to be ignorant of the providential relief, and are pining under the dreadful calamity. This beautiful production is painted in the master's finest manner. Engraved by Baudet, and in the Orleans Gallery, by Dambrun.

Imported with the Italian portion of the Orleans collection in 1798, and then valued at 1000 *gs.*

3 *ft.* 2¾ *in.* by 4 *ft.* 4¾ *in.*—C.

Now in the Bridgewater collection, Lord F. Egerton.

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32. Moses striking the Rock. The composition of this picture is more contracted than either of the preceding, and the figures are also of larger proportions. Moses and Aaron here stand at the extremity of the group, on the left; the former is in the act of smiting the rock, the latter is raising his hands in gratitude for the miraculous supply of water. On the same side, but nearer to the spectator, is a young woman giving drink from a cup to her aged mother; in the centre of the fore-ground are two men on their knees, by the side of the stream; one of them is drinking out of his hand, whilst the other is filling a vase in the current. Among the group, on the right, may be noticed, an elderly man kneeling and raising a large vase to his lips; a young man handing drink to a robust man, who is bending forward to take it; and a woman with a child in her arms holding out her jug to be filled. A rocky mountain bounds a great portion of the scene, leaving only a small opening at the side, where the distant country is seen. Engraved in outline by Soyer. This picture was formerly in the collection of M. Dufournay.

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33. The Israelites worshipping the Molten Calf. This extraordinary circumstance, recorded in the thirty-second chapter of Exodus, is represented by the golden Idol on a lofty pedestal, and a company of about six young men and women, with their hands entwined, dancing around it. Aaron, with his arms extended, stands in front of the beast, inviting the surrounding people to worship it; some of them are on their knees, and others bending in adoration; of the former, the group nearest to the spectator consists of three handsome women, one of whom has two infants. On one side are seen the distant tents of the Israelites, and on the other their leader, Moses, who is descending the mountain with a table of the law in his hands, which he appears to be about to cast to the ground, on beholding the idolatry of the people. This capital production merits the highest commendation, and may justly be reckoned among the best works of the master: it has also the advantage of being painted on a light ground, and is, consequently, clear in its half tones and shadows. Engraved by Stephen Baudet, and with variations by Van Deel. This picture was painted for the Marquess de Voghera, at Turin, from whom it passed into the collection of H. H. Monseigneur le Chevalier de Lorraine.

5 ft. 2 in. by 7 ft. 2 in.—C.

Now in the collection of the Earl of Radnor.

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34. The Israelites worshipping the Molten Calf. In this composition, the Idol is placed on the right of the picture, and a group of about eleven persons in front of it. Several are on their knees, and others are bending in adoration. Among the former, is one close to the front, prostrate; and behind him is a woman teaching her child to lift up its hands to the image. In addition to these may be noticed, the High

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Priest Aaron, kneeling at the side of a little altar, upon which incense is burning. At the side of the beast, and close to the front, is a youth standing by a candelabrum, tending incense burning on its top. In the centre of the view, and considerably remote from the spectator, is seen Moses descending the mountain with the table of the law in his hands. A linen ephod, with two vases and a salver, lie on the ground, in front. This picture is well engraved by T. B. Poilly.

4 ft. 5 in. by 5 ft. 8 in.—C.

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35. The Israelites overthrowing the Hosts of the Midianites. The scene exhibits the confusion of a fierce and sanguinary conflict between the two armies. Among the most prominent of the combatants may be noticed, on the left, three archers, two of whom are prepared to discharge arrows at the vanquished enemy; beyond them is a corps of cavalry mingled in battle with a body of infantry; and on the summit of a distant hill is seen Moses, imploring divine aid for his people; his extended and weary arms being at the same time supported by two priests.

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36. The Companion, Joshua vanquishing the Amorites in the Valley of Aijalon. Like the preceding picture, the subject exhibits a scene of such confusion as renders it difficult for the eye to dwell on any particular group. Amidst the mingling of combatants may be observed a fallen Amorite, covering himself with his shield against the uplifted sword of his adversary. On the opposite side is a warrior, quite naked, advancing sword in hand, and leading a fiery charger by the rein; beyond him are numerous victors wreaking their vengence on their vanquished foes. The scene is bounded by

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high rocks, on the summits of which, are a number of persons beholding, with astonishment, the miracle of the sun staying its course in the heavens, as recorded in the tenth chapter of Joshua.

3*ft.* 4*in.* by 4*ft.*—C.

Now in the Palace of the Hermitage at St. Petersburgh.

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37. The Triumph of David. In pourtraying this subject, the artist has departed from a close representation of an historical fact, and treated it poetically. The young shepherd, very scantily clad, is seated, holding the sword of Goliath in one hand, and a sling with the other, and is looking round at the head of the giant, which, together with his armour, is placed at the side. A winged female, emblem of victory, holds a chaplet over his head with one hand, while in the other she has a diadem, which Cupid appears to have given her; two other Cupids are also introduced, one is touching the strings of a lyre, the other is leaning on the instrument. This picture was painted soon after the artist had quitted the school of L'Allemant. Engraved by Coelmans, from a picture then in the collection of M. Boyer d'Aguille.

Sold in the collection of M. de St. Victor, in 1822, for 700*fs.*, 28*l.*

3*ft.* 1½*in.* by 4*ft.* 3*in.*—C.

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38. The Triumphal Procession of David. This capital picture is composed of a great number of figures, among which is seen conspicuously, the victorious youth, bearing on a pole the head of Goliath; he is preceded by two men playing on musical instruments, followed by a man on horseback, and several elders of Israel; groups of beautiful females compose

along the fore-ground, tend to ornament his triumph; of these, three women and two children occupy the centre. Three young girls, gracefully entwined, are on the right; and a fine woman, with a child, fill up the opposite side. A noble edifice of Grecian architecture rises in the back-ground, between the pillars of which are seen numerous persons. Engraved by Ravenet, when in the possession of Lord Carysfort.

4 *ft.* 4 *in.* by 5 *ft.* 6 *in.*—C. *(about.)*

Now in the Dulwich Gallery.

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39. The Plague of Ashdod. This affecting event is represented as passing in a street of the city of Ashdod. Noble buildings rise on either side of the view, receding in long perspective to the distance. Numbers of the afflicted inhabitants have quitted their dwellings; some of them are burying the dead, others tending the sick and dying, and a large portion of them have assembled in consternation round the temple of their deity, whose image lies prostrate and broken on its pedestal. Among the sufferers from the pestilence, is a fine woman lying dead in the centre of the fore-ground, with her husband bending in grief over her, and gently removing the head of his child from the breast of its parent; a second infant lies dead near them: apprehension, or disease, is marked on every countenance, and the very air seems pregnant with the blight of human life. This excellent picture was painted in 1630, for the trifling sum of sixty Roman crowns, and after passing through several hands, was sold to the Duc de Richelieu, for one thousand crowns. Engraved by Picart, J. B. Tolozani, and Niquet.

4 *ft.* 7 *in.* by 6 *ft.*—C.

Valued by the Experts du Musée, 1816. 120,000 *fs.* 4800 *l.*

Now in the Louvre.

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40. The Judgment of Solomon. The young king, clothed in a white vesture and a scarlet mantle, is here represented sitting on a throne in the centre of the judgment hall. The sternness of his countenance, and the action of his right hand, indicate that he has just pronounced the trying sentence, "Divide the living child in two, and give half to one and half to the other." On either side of the throne are the two mothers on their knees. She who is the rightful owner of the living child is on the right, imploring the king to spare its life, while the other, having the dead infant under her arm, is urging the performance of the sentence. The executioner, holding the living babe by the leg and at the same time drawing his sword, is on the right, with three other persons near him. On the opposite side is a group composed of two counsellors, three women, and a child. Poussin painted this picture in 1649, for Achilles Harlay, then Attorney-General, and afterwards President of the Chamber of Deputies, at Paris. Engraved by E. Baudet, Dughet, C. Chasteau, A. Testa, C. Normand, Villeroy, and A. A. Morel.

3 *ft.* 2 *in.* by 4 *ft.* 4½ *in.*—C.

Valued by the Experts du Musée, 1816. 75,000 *fs.* 3000*l.*
Now in the Louvre.

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41. Bathsheba at the Fountain. The wife of Uriah is represented as a beautiful woman attended by two females, who are assisting her to detach her under garment, preparatory to entering the bath. King David is seen on the terrace of his palace in the distance.

4 *ft.* 10 *in.* by 3 *ft.* 3 *in.*—C.

Collection of the Duke of Orleans, . 1749.
——— M. Robit, ... 1801. . 5090 *f.* 204*l.*
——— the Duke of Bedford . 1827. (bought in) 155 *gs.*
Same collection, ... 1829. . (ditto) 50 *gs.*

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42. Esther before Ahasuerus. The scene exhibits the interior of a hall adorned with columns, at the right of which is seated the king on his throne; he is arrayed in robes composed of scarlet and white, and holds a long rod, or sceptre, in his hand; his attention is rivetted on the queen, who has presumed to violate the law, by appearing in his presence, and overcome with apprehension of the consequence, has sunk into a swoon in the arms of three female attendants; two of these are on their knees, and the third stands behind her mistress. Three aged counsellors are on the right of the king, and a youth is seen on the farther side of a column. This picture is painted on a brown ground, and has become dark from its protrusion on the half tones. Engraved by Pesne and Poilly. Formerly in the cabinet of M. Cerisier; it subsequently belonged to Lord Carysfort, who is said to have sold it to M. de Calonne for 800 *gs.*, at the sale of whose collection, in 1795, it was knocked down for 600 *gs.*

4 *ft.* by 5 *ft.* 2 *in.*—C.

The preceding is probably the picture which is now in the Palace of the Hermitage, at St. Petersburgh.

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43. Jonas cast into the Sea. This masterly production presents on the right a boisterous rolling sea, breaking in heavy surges on a bold rocky coast. In this perilous situation a large vessel is seen mounted on the crest of a wave, her crew appear to be in a state of agitation. The prophet is casting himself into the ocean. A large fish is ready, with open jaws, to receive him. This event is witnessed by five men on shore, whose gestures indicate their terror and surprise. Beyond them rises a rocky promontory, on the summit of which is a building, partly enveloped in clouds. The sky is covered

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with masses of dark rolling clouds, from amidst which flashes of vivid lightning dart forth; these, and the apparent violent gusts of wind, show that the storm is still raging. Engraved by Vivares.

3*ft.* 2 *in.* by 4*ft.* 5 *in.*—C.

Exhibited in the British Gallery in 1834.

Now in the collection of His Majesty.

SUBJECTS FROM THE NEW TESTAMENT.

44. The Annunciation. The Virgin, clothed in a crimson vesture of varied hues, and a yellow mantle, is seated on a blue cushion, with both hands extended, her countenance raised, and her eyes closed, apparently overcome by the brightness of the celestial messenger, who is bending on one knee before her, with the finger of one hand pointing upwards, while that of the other is directed towards her. The emblem of the third person of the Trinity hovers above her head, and an open book lies near her. Engraved by Pesne, and in the Dusseldorf Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Now in the royal collection at Munich.

45. The Annunciation. This mysterious subject of holy writ represents the Virgin, clad in a red vesture, a yellow mantle, and a blue scarf, seated on a cushion raised from the floor by a step of wood. She is seen in a profile view, and appears to have been meditating in a book; and while thus engaged, the celestial messenger, clothed in white robes, has appeared before her, and, bending lowly on one knee, is announcing to her the behests of the Most High. The divine communication has overcome her physical powers, and with closed eyes and extended arms, she acquiesces, saying, "Be it unto me according to thy word." The Holy Spirit, in the form of a dove, is seen hovering in light above her head. A green curtain forms the back-ground. Upon a tablet, at the bottom

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of the picture, is inscribed:—Poussin, faciebat, anno salutis MDCLVII. Alex. Sep. Pont. Max. Regnante, Roma. This is a highly wrought and well studied picture; the attitude of the angel is full of dignity, and the expression of the Virgin intense. The colouring also is unusually good.

3*ft.* 5½ *in. by* 3*ft.* 4 *in.*—C.

Collection of J. M. Raikes, Esq. 1829. (Mr. Peacock) 93*gs.*
———— Anonymous, . . 1836. 135*gs.*

46. The Annunciation. In this composition the Virgin is represented on her knees, bending devoutly forward, with one hand extended at her side and the other placed on her breast, meekly receiving the annunciation of the celestial messenger, who is bending on one knee before her, and pointing to the first person of the Trinity, seen above, surrounded by six angels. Engraved by Edelinck and Couvay.

47. The Marriage of the Virgin. The ceremony is being performed in the portal of a Temple. A number of persons are assembled on the occasion. In the centre is seen the Virgin and Joseph, with their hands united, and a venerable priest standing between them pronouncing the ritual. The union is sanctioned by the appearance of the Holy Spirit, in the form of a dove, hovering over their heads. In front are two young men standing against the pedestal of the portico, to witness the ceremony; and close to the side is seated a young woman at the base of a column, with a child in her lap. Engraved by Audran.

48. The Nativity, and Adoration of the Shepherds. The scene presents the interior of a stable; in the centre is the new born infant, lying naked on some drapery which covers

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a crib; the Virgin, with her hands crossed on her breast, kneels at his feet; and three shepherds are bending in adoration around him; one of them bows his head to the ground. St. Joseph, with his hands united, stands at the side of an ox, and two other shepherds are behind the Virgin, beholding with admiration the divine babe. Engraved by Roger.

49. The Nativity. The Virgin, clothed in a pale pink vesture, having a white scarf over her head and shoulders, is kneeling and bending affectionately over the infant, with one arm placed by his side on the crib, and her hand on her bosom. St. Joseph, dressed in a yellow mantle, stands on the farther side of the Virgin, with his right hand raised to screen his eyes from the radiance which surrounds the babe; an ox and an ass are on the opposite side of the stable. This group corresponds with the one in the preceding picture. Engraved in the Dusseldorf Gallery, and in outline, by Soyer.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—P.

Now in the Royal Gallery at Munich.

50. The Adoration of the Shepherds. This picture is composed of seven figures, and represents the infant Saviour similarly placed as in No. 48, but the Virgin is here kneeling at the side of the crib, and bending forward with one arm leaning on it, by the side of the babe, and her hand on her bosom; a shepherd stands behind viewing with rapture the child, and screening his eyes from the radiance which surrounds it. On the opposite side are two other shepherds and a shepherdess; the former are on their knees, and the latter is behind them with a bundle on her head, and another under her arm. St. Joseph stands behind them in an animated position, looking towards the young woman, who appears to have just entered: a lamb lies bound in front. Engraved—Quesnault, *ex.*

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51. The Adoration of the Shepherds. The scene here exhibits the interior of a spacious stable, on the left front of which is seated the Virgin, clothed in ample robes and seen in a profile view, with her attention fixed on the infant, who is lying naked on some linen; one hand of the Virgin appears to be passed under the straw to raise his shoulders. St. Joseph stands beyond, with his hands extended, viewing with rapture the divine babe. Six shepherds are paying him adoration; four of them are on their knees, and a fifth is prostrate on the ground. An ox and an ass are at the extremity of the stable. Engraved by Lombard and Pesne.

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52. The Adoration of the Shepherds. The Virgin is here represented in nearly a profile view, seated on a heap of straw, holding the infant in a recumbent position on her lap, and looking down on him with maternal affection. Four shepherds have approached to worship the babe; one of these, wearing a yellow vesture, bends on one knee with his hands crossed on his breast; the second, also kneeling, is kissing the linen on which the child lies; the third screens his eyes with his hand; and the fourth bends forward, leaning on his staff. St. Joseph stands on the farther side of the Virgin, pointing to the infant. This picture is painted in a clear tone of colour, and in the artist's most esteemed manner. Engraved by Nolin, and done in lithography.

3*ft.* 1 *in.* by 4*ft.* 1 *in.*—C.

Now in the Royal Gallery at Munich. Worth 800*l.*

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53. The Adoration of the Shepherds. The subject is introduced in the interior of a dilapidated temple, now used as a stable. The Virgin is seen, in nearly a front view, on her

knees, bending over the sleeping infant, whose head she appears to support with one hand, while with the other she holds up the linen on which he lies. St. Joseph stands behind her, leaning on a staff; on the opposite side are two shepherds and shepherdesses, one of the former is bowing in adoration, and the other is on one knee, bending low, with his hands united; beyond these is a shepherdess on her knees, with her hands crossed on her bosom, and the remaining female is in the act of removing a basket of fruit from her head. Five angels, hovering above, are casting flowers from their hands; an ox and an ass are in the stable, through the entrance to which, other persons are seen approaching, and in the distance is pourtrayed the angels appearing to the shepherds. Engraved by Stephen Picart, and in mezzotino by L. Schmidt.

3*ft.* 2*in.* by 2*ft.* 4*in.*—C.

Collection of M. Selle, Paris, . . 1761. . . 2400*fs.* 96*l.*

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54. The Adoration of the Shepherds. The composition here corresponds exactly with all the principal figures in the preceding picture, but the choir of angels above are omitted, as are also the two persons approaching the entrance to the stable, which is also formed of a ruined temple, having a lofty archway, through which is seen, at a remote distance, the angels appearing to the shepherds.

1*ft.* 9*in.* by 2*ft.* 8*in.*—C.

Formerly in the possession of Lord Radstock.

Now in the collection of Samuel Rogers, Esq.

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55. The Adoration of the Shepherds. The subject is composed of seven figures. The scene presents the interior of an ancient edifice, converted into a stable. The Virgin, attired in a reddish vest, a blue mantle, and a white hood, is repre-

sented in nearly a front view, on one knee, bending affectionately over the infant, who is lying asleep on some straw. St. Joseph stands behind the Virgin, leaning on a staff, and looking earnestly on. Opposite are two shepherds; one is bowing in adoration, with his hand on his breast; the other is on his knee, bending lowly before the babe, with his hands united; beyond these is a shepherdess on her knees, with her hands crossed on her bosom. A second woman has a basket of fruit in her hands. Through the entrance to the place is seen the distant country, and the angel appearing to the shepherds. The composition of this picture corresponds very closely with the preceding.

1 *ft.* 9½ *in.* by 2 *ft.* 3½ *in.*—C.

Collection of Sir Joshua Reynolds, . . 1795. . . . 205 *gs.*

A picture, representing the same subject as the last, was sold in the collection of Sir W. Hillary, Bart., 1800, 170 *gs.*

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56. The Adoration of the Magi. The event is here represented as passing in the open air, and near to an unfinished temple. The Virgin, clothed in ample raiment, is seated close to the side and front, holding the naked infant in a sitting posture on her lap, while the Magi and Eastern Kings, about six in number, offer their gifts and adoration. One of them, the nearest to the spectator, is on his knees, with hands united, bending lowly before the divine babe; his crown, and an incense pot, are placed before him; another is in the act of bowing, and about to kneel; and a third, seen in nearly a front view, is on his knees with his hands crossed on his breast; the remaining three are behind, manifesting similar feelings of devotion; one of these has a shield attached to his waist. St. Joseph stands on the farther side of the Virgin, near a table,

on which is a diadem and a cup; beyond the principal groups are a young woman, with her finger on her mouth, and a youth with a spear in his hand; and considerably remote from the latter figure, several persons are seen approaching on horseback and on foot. This picture was painted at Rome, in 1663, for M. de Mouroy, from whom it passed to M. de Boisfranc, and thence to the House of the Chartreux, at Paris. Engraved by Avrice and Ant. Morghen.

5 *ft.* 7 *in.* by 5 *ft.* 4 *in.*—C.

Now in the Dulwich Gallery.

A picture representing the Adoration of the Magi, formerly belonging to Sir Edward Walpole, Bart., was sold in the collection of Sir Joshua Reynolds, 1795, 500 *gs.* Again by Mr. H. Phillips, 1798, 270 *gs.*

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57. The Adoration of the Magi. The subject, as in the preceding number, is represented as occurring in the open air, and near to an unfinished or dilapidated building. The Virgin has risen from her seat, and stands on the left, holding the infant seated on her hands; St. Joseph stands by her side. The Magi and their attendants, consisting of nine persons, are on the opposite side; one of the former is kneeling close to the front, bending lowly before the Saviour, and holding a casket in his hands; another in a similar position, wearing a diadem, is in the act of turning round to take a cup of gold from a page, and a third, having the appearance of an Ethiopian, is presenting a vase of gold: of the remaining persons who are behind the three already noticed, one, holding a spear, stands with his back to the spectator. A choir of four angels hover above in a flood of light. Engraved by Picault.

6 *ft.* 6 *in.* by 5 *ft.* 8 *in* —C.

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58. The Adoration of the Magi. This picture is composed of nine figures, the grouping and positions of which correspond very nearly with No. 57, except that the form of this is upright. The Virgin, clothed in ample raiment, is seated at the side holding the infant on her knees. St. Joseph stands by her side, with his hands resting on a staff. Three Magi only are here introduced, one of them is on his knees, bending lowly, with his hands united, his crown, and an incense vase, are placed before him; a second, having the appearance of an Ethiopian, is about to kneel; and the remaining one is kneeling with one hand on his breast; the head of a fourth person is seen behind them, and at the extremity of the group are a youth with his finger on his lips, and another holding a crown; a star, surrounded by five angels, who are floating on a cloud, is seen above. The back-ground is composed of the walls of a temple. Engraved by Theboust.

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59. The Adoration of the Magi. This admirable picture represents the Virgin, clothed in a bright blue mantle, seated on the right, holding the infant, before whom the Eastern kings are bowing in adoration; one of them, wearing a yellow vest and a red mantle, is on his knees in front; beyond him is a Moorish king, habited in a pale yellow robe; and on the right of the latter a third worshipping, with both hands on his breast; behind these are five others, one, having a spear and a shield, is bending on one knee. An ancient edifice, composed of Greek architecture, forms the abode of these sacred persons. This picture has the advantage of being clear in colour, and is painted in the artist's finest manner.

5 *ft.* 8 *in.* by 6 *ft.* 6 *in.*—C.

Now in the Dresden Gallery. Worth 800 *gs.*

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60. The Virgin and Child. The Virgin is seen in a three-quarter view, sitting on a bank at the base of a column, bending forward and holding the infant with her arm round his loins, as though he were seated on the moulding of the stone work. One of his hands is raised to the bosom of his parent, the other contains an apple. A small fountain, gushing from the mouth of a mask, is in the lower corner of the picture. The figure is seen below the knees. Engraved anonymous.

61. The Virgin with the infant Saviour in her arms. This picture represents the Virgin, clothed in ample raiment, in a front view, seated, holding the naked babe with one hand under his arm; the other is round his loins, while he is in the act of stepping from a table to her lap. The figure is seen to the knees. Engraved by Pesne.

62. The Virgin with the infant Saviour and St. John. The Virgin, clothed in ample robes, is seated, with her hands raised to her bosom and united in a position which, with the devout expression of her countenance, indicates that she is breathing forth a prayer. The divine babe sits naked on her lap with one hand raised, while his attention is directed to St. John, who is bending on one knee looking up at the Saviour, and extending his hand to him. The back-ground is composed of a portion of a building: entire figures. Engraved by Pesne.

63. The Virgin, Child, and St. Joseph. The Virgin, enveloped in abundance of raiment, is pourtrayed, sitting on some hewn stone-work, near a fluted column. She is seen in

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a side view, with her face turned in a three-quarter position; the infant is seated on her lap, with his head reclining against her bosom, while she holds him with both arms around his loins, with her hands united together. St. Joseph is on the farther side of a low wall, leaning his head thoughtfully on his hand. Figures are entire. Formerly in the possession of M. Dufournay.

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64. The Virgin with the infant Saviour, and St. Joseph. The subject is represented in a picture of a circular form. The Virgin, who appears to be seated, holds the infant on her arm, and has one hand placed in front of his waist; the child has his arm round his parent's neck, and is looking at something out of the picture, while the attention of the Virgin is in an opposite direction. St. Joseph, with his hands united, is at the side of the latter. A vase of flowers and a part of a column, are in the back-ground. Engraved by Car. Faucci.

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65. The Virgin with the infant Saviour in her arms. This picture corresponds, so far as relates to the Virgin and Child, with those in the preceding picture; but Joseph is here represented, clad in a red mantle, standing on the farther side of a dwarf wall, reading a book. The attire of the Virgin is composed of a yellow vest, a blue mantle, and a white scarf; the latter of which covers her head and falls round her shoulders. This, together with another picture, by Poussin, is alluded to in a letter printed in Bottari, Vol. I., p. 293. Engraved by Sherwin.

2 *ft.* 2 *in.* by 1 *ft.* 7½ *in.*—C.

Collection of H. J. Hinchcliffe, Esq. 1836, by Messrs. Christie and Manson, ... 245 *gs.*

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66. The Holy Family. The composition of this picture consists of five figures. The Virgin, clothed in ample raiment, is represented in a profile view, nearly erect, but with her back leaning against the base of two columns; one hand is extended, the other holds by the arm her divine son, who stands naked by her knees, caressing St. John; the latter is bending on one knee, with his hands united, rendering homage to the Saviour. St. Joseph, with a book in his hand, is seated behind him, and St. Anne stands on the farther side of the Virgin with her hand on her breast.

This picture was formerly in the posssession of Monsieur Dufournay.

2*ft.* 1 *in.* by 1*ft.* 7½ *in.*—C.

Now in the collection of the Count Strogonoff, at St. Petersburgh.

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67. The Virgin with the infant Saviour and St. John, attended by Angels. This beautiful composition represents the Virgin, enveloped in raiment, seated at the base of an inclined tree; her face is seen in nearly a profile view. Her attention is directed to the Saviour, whom she holds by the arm, while he leans forward, with arms extended, towards a company of ten angels, who are paying homage to, and bringing him baskets of fruit. One is flying near him, holding some drapery; three more angels are above, gathering fruit in the tree. St. John, having the appearance of being five or six years of age, is seated by the side of the Virgin, with a red cross in his hands.

Now in the Palazzo Torre, at Naples.

There is a print in aquatinto of this picture, done by the Abbé St. Non.

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68. The Virgin and Child, and St. Joseph. The subject here exhibits the playful fondness of a mother and child. The former seated on a chair, with one foot on the base of a tripod, is seen in a profile view, holding the infant Saviour between her knees, and bending forward with maternal looks, while the babe, with extended arms, seems eager to spring around the neck of his parent. St. Joseph is seated near a window at the extremity of the apartment. Engraved anonymous.

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69. The Virgin and Child, with St. Joseph and St. John. The Virgin attired in a close vest, and with her hair parted in front and attached by a band round the crown, is seated on a bank adjacent to a wood, holding the infant Saviour with one hand under his arm; the latter is bending on one knee, and has one arm round her neck, while the other is extended to take a reed, round which is a scroll, bearing the inscription of "*Agnus Dei*," which St. John is presenting him on his bended knees. A lamb is near him; and St. Joseph stands behind the Virgin looking on. Engraved by Vallet.

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70. The Holy Family. This picture is composed of four figures, forming one group, in the centre of a room. The Virgin, clothed in ample raiment, is seated with both feet on a stool, holding the infant Saviour in a sitting position on her lap, with one hand over his middle; the babe, at the same time, is turning towards St. John, who is bending with one knee on the foot-stool, and with open arms is inviting the caresses of the Saviour. St. Joseph stands behind the latter, with one hand resting on a staff, the other is raised to his chin. Engraved by Van Somer; A Voel, *ex.*

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71. The Holy Family. The subject is introduced in the foreground of a landscape, close to a Corinthian column and a clump of trees. The Virgin, dressed in an ample robe, and having a scarf round her head, which is wafted by the breeze, is seated in nearly a front view, with the divine babe sitting sideways on her knee, and bending towards St. John, who is kneeling to kiss his foot. The latter holds a reed with a scroll attached to it. St. Joseph sits on an elevation beyond the Virgin, holding an open book in his hand; a lamb stands at his feet. Engraved by Chasteau.

2 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C. *(about.)*

Now in the collection of Wm. Scrope, Esq.

Exhibited in the British Gallery in 1832.

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72. The Holy Family. This composition exhibits the Virgin, enveloped in abundance of drapery, seated at the side of a wall, and near a fluted pillar, holding the infant Saviour with both her arms round his waist, and bending her head towards him, while her eyes are directed to the spectator. The child sits on her knee, and appears to have one arm round his parent's neck, his attention being at the same time directed to St. John, who stands on a little elevation by the side of the Virgin, with his hands raised to his breast holding a reed cross. St. Joseph is seen on the farther side of a low wall, close to the column. Engraved by Voullemont and Sherwin.

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73. The Holy Family with an Angel. In this composition the Virgin, attired as usual, is seated on the stone-work of a fountain in the centre of the picture, holding the divine infant with both arms round his waist, as if she were about to press him to her bosom, while her attention is directed to the

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spectator; the babe has one arm round his mother's neck, and holds the hem of her robe with the other, his attention being at the same time turned to St. John, who stands by the Virgin's knees holding up a reed cross. This group agrees very nearly with that in the preceding picture reversed. St. Joseph stands near leaning on the base of a column; behind the Virgin is a fountain, at the side of which is an angel arranging the coverlid of a cradle. The distance presents a hilly country. Engraved by Pesne.

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74. The Holy Family. The subject is here composed of five figures, grouped on the fore-ground of a landscape representing an open country, with buildings in the distance. The Virgin, attired in a large loose robe and scarf, sits on a bank, holding the infant Saviour astride on her knee, while he bends forward to embrace St. John, who is held in the arms of Elizabeth; the latter, seen in a profile view, is kneeling on the ground to support her son. St. Joseph stands on the farther side of the group, with his hands united in an attitude of devotion. Engraved by Pesne, Massard, and Niquet.

2*ft.* 2*in.* by 1*ft.* 7*in.*—C.

Valued by the Experts du Musée, 1816. . 30,000*fs.* 1200*l.*

Now in the Louvre.

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75. The Holy Family. This beautiful picture, like the preceding, is composed of five figures, representing the Virgin, clothed in a pink vesture of varied hues and a bright blue mantle, seated on the left, holding the infant Saviour in an erect position on her lap, with both hands round his loins; while the child, having one arm round her neck, and the other on her bosom, is looking affectionately at St. John, who stands before him with both arms extended. St.

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Elizabeth, attired in a blue vesture and a pink mantle, kneels behind her son, whom she holds with her right hand. St. Joseph stands at the extremity of the group, leaning on a pedestal, observing with lively emotion the passing scene. This picture is painted in the artist's finished manner. Engraved by Dughet, and in the Houghton Gallery by Poilly.

This picture was valued at the time it was sold in 1779, at 800*l.*, now worth 1200*l.* or 1500*l.*

5*ft.* 7 *in.* by 4*ft.* 4 *in.*—C.

Now in the Palace of the Hermitage at St. Petersburgh.

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76. The Holy Family. This picture exhibits the Virgin, attired in an ample robe attached by a button on the shoulder, standing at the side, with her back reclining against a wall, looking down on the infant, who stands before her, and upon whose shoulder she has placed her hand. The attention of the child is directed to St. John, upon whose neck he appears to have one hand, while the other points upwards. The precursor of the Saviour has deposited his reed cross on the ground, and with his hands united is rendering homage to his Lord. Close behind St. John is his mother Elizabeth, bending on one knee; and on the farther side of her, is St. Joseph leaning on a low wall. A cradle is close to the front. Engraved anonymous.

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77. The Holy Family. Like the preceding picture, the Virgin is here represented in an erect position, having one foot placed on a stone, so as to support the divine infant in a sitting attitude on her knee; holding him at the same time with one hand round his waist and the other under him. The attention of the Saviour is directed to St. John, who is bending

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on one knee, and with his hands united paying him homage; St. Elizabeth is also kneeling, and holding her son round the waist. Beyond the two latter persons is seen St. Joseph, partly seated and leaning his head on a staff, which he holds close to his face. The faces of the two infants, and also of Elizabeth, are seen in a profile view. Engraved anonymous.

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78. The Holy Family. The whole of the sacred persons are represented reposing at the base of a flight of steps, forming one group, in the centre of which is the Virgin holding the infant Saviour by the waist, while sitting on her knee, her attention being turned in an opposite direction. St. John sits at the side of the Virgin in the act of giving the Saviour an apple, which the latter is about to take. St. Elizabeth is seated behind her son, looking on, and St. Joseph, who sits on the opposite side of the Virgin, with his back towards her, is occupied in drawing out some figures with a pair of compasses. This picture was painted in 1648. Engraved by J. B. Poilly, C. C. Stella, and N. de Poilly.

2*ft.* 3*in.* by 3*ft.* 2*in.*—C.

Collection of M. l'Abbé de Blanc,	1781. .	2460*fs.*	98*l.*
——— Anonymous, . . .	1786. .	3050*fs.*	122*l.*
——— Walsh Porter, Esq. .	1810. .		610*gs.*

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79. The Holy Family, with a group of four Angels. The scene presents a landscape, with a portion of an edifice at the extremity of the fore-ground on one side, and several buildings in the distance. The Virgin, seen in nearly a front view, is seated in the centre, with the infant Saviour recumbent on her knees, embracing St. John, but looking at the same time towards his parent, who holds his leg with one hand, while

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she extends the other to take some linen from an angel. She appears to have finished the process of ablution, as a large laver, filled with water, stands by her, and an angel, with his hand on it, is emptying water from a vase on the ground. Two other celestial infants are near them, one of whom is lifting a basket of fruit off the head of the other. St. Joseph sits very composedly at the side of the Virgin, and St. Elizabeth, in a similar position, is behind St. John. Engraved by Pesne.

3*ft.* by 4*ft.*—C.

Collection of Duc de Deux Ponts,	1778.	2951*fs.*	118*l.*
——— M. Robit, ...	1801.	10,000*fs.*	400*l.*
——— Lord Radstock, . .	1826.	. . . . .	600*l.*

Now in the collection of Lady Clarke, Oak Hill.

80. The Holy Family. The subject is introduced in the fore-ground of a beautiful landscape, adorned with a variety of classical buildings. The group, consisting of five persons, is placed near two trees. The same mutual exchange of affection, between the two infants, is here exhibited as in the preceding pictures. The Saviour is seen lying on the lap of his mother, whose arm is under him, looking with pleasure at a shell which St. John is holding out to him. St. Elizabeth sits on the ground behind her son with one hand on his waist, and the other up to her face. St. Joseph sits composedly beyond the latter, leaning his back against a tree. Engraved by Natales and Niquet.

Valued by the Experts du Musée,	1816.	30,000*fs.*	1200*l.*

Now in the Louvre.

81. The Holy Family with Angels and a female Saint. This composition consists of ten figures, forming one group

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in the fore-ground of a landscape. The Virgin, seen in a front view, is seated in the centre, holding the infant Saviour, while sitting astride on her knee. The attention of the mother and child is directed to St. John, who is held round the waist by his parent, as she sits on the ground by the side of the Virgin. The divine child is at the same time extending his hand to take some flowers from a basket on the head of an angel, behind whom are three other celestial infants; one of them has a basket of fruit or flowers, and another is gathering a flower to offer to the Saviour. The distance presents a hill covered with buildings. Engraved by C. Stella and L. Moreau.

3*ft.* 3*in.* by 5*ft.* 5*in.*—C.

Now in the collection of Prince Lichtenstein, at Vienna.

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82. The Holy Family attended by Angels. The Virgin, clothed in a red vest, a blue mantle, and a brown scarf, is seated in the centre, holding the infant Saviour on her knee, while he bends forward to embrace St. John, who stands by her side: behind the latter is Elizabeth, attired in blue and yellow drapery, sitting on the ground. St. Joseph, dressed in a red mantle, is beyond her leaning on a bank, observing with lively emotion the passing scene. On the left are six infant angels; one is presenting to the Saviour some flowers, the rest appear to be waiting his commands. The distant country is divided by a river, on which is a boat. The surrounding landscape is adorned with buildings. This is a choice and excellent production.

3*ft.* 2*in.* *by* 4*ft.* 4½ *in.*—C.

Now in the collection of the Duke of Devonshire.

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83. The Virgin and infant Saviour attended by Angels. This superlative picture is intended to represent a riposo of the sacred persons. The Virgin, clothed in a yellow vest and a blue mantle, is seated, in a profile view, at the base of a column on the right, with the infant standing on her lap; her right hand holds his foot and the left his arm, which he is extending to take some fruit from the hand of an angel who is reaching over a basket of fruit, borne on the head of another angel; a third is also bending before him, with an apple in his hand. Three other celestial infants are flying over their heads; one is raising the border of a large curtain attached from the column to a tree, the second has a chaplet of flowers in his hands, and the other is casting flowers to perfume the air. St. Joseph sits a little retired on the left, observing the passing scene. Engraved by Chasteau and Bartolozzi.

2*ft.* 9*in.* *by* 2*ft.* 6*in.*—C.

Collection of M. Thelluson, *Paris*, 1777. . 4200*fs.* . 168*l.*
——— Marquis de Veri, *Ditto* 1785. . 4800*fs.* . 192*l.*
Anonymous by Mr. Christie, 1807. . . . . 240*gs.*
Now in the collection of the Marquess of Westminster.

A picture representing a Riposo of the Holy Family, was sold in the collection of the Marquess of Lansdowne, in 1806, for 609*l.*, but the description in the catalogue is too vague to identify it.

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84. The Holy Family. This capital picture is described in the catalogue of the sale as consisting of twenty figures, and represents the Virgin seated on the left, with the infant Saviour on her lap, and St. Joseph standing near her. In front of them is St. Elizabeth, on her knees, protecting her child St. John, while he affectionately pays his devotions to the Saviour. A number of angels are on the right, some of

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them bearing baskets of fruit and flowers, to present the Saviour, while others are flying above gathering fruit from the trees which adorn the landscape.

Collection of M. Langlier, . . 1786. . . 7200*fs.* 288*l.*

85. The Holy Family. In the composition of this picture St. Elizabeth is introduced, presenting a goldfinch to the infant Saviour.

Collection of Mr. Hill, . . . 1811. . . . . 530*gs.*

86. The Flight into Egypt. The view exhibits a landscape with a river in front, and a boat lying alongside the bank, into which the Virgin, who is clothed in a blue mantle, is about to enter. St. Joseph has preceded her, and is in the act of lifting the infant Saviour into the boat, while the boatman behind keeps the bark steady to the shore. A group of four angels, bearing a cross, hover above their heads. This picture was painted in 1661, for Madame Chantelou, the wife of the artist's particular friend.

3*ft.* 6*in.* by 3*ft.*—C.

Collection of Noel Desenfans, Esq. 1801. . . . . 160*gs.*
Now in the Dulwich Gallery.

A picture, corresponding with the preceding, was sold in the collection of John Purling, Esq., 1801, for 156*gs.* Bought by Mr. Burch.

87. The Flight into Egypt. The subject is introduced in the fore-ground of a landscape, adorned with the remains of ancient edifices. The Virgin, clothed in abundance of raiment, is passing along the centre of the fore-ground, with the infant Saviour in her arms, her attention being directed to some object behind her. On the farther side of her, and a little in

advance, is St. Joseph leading an ass by a cord, and looking attentively up to receive the guidance of an angel, who is flying behind the head of the Virgin. At some distance on the right, is a traveller reposing by the road side. Engraved by Poilly, Audran, and Gantrel.

3*ft.* 6*in.* *by* 4*ft.* 4*in.*—C. *(about.)*

Collection of M. Solirene,	1812.	3925*fs.*	157*l.*
Anonymous by Mr. Christie,	1813.		440*gs.*

88. The Flight into Egypt. This picture represents a halt of the sacred travellers. The Virgin is seen in a front view, sitting on an ass, and looking at the divine babe, whom she has just given into the arms of St. Joseph. The beast is held by two angels, one of them bends his knee, and a third stands by, paying homage. Two celestial infants are flying above, with drapery in their arms, to form a tent for the sojourners. Engraved by Macret.

Now in the Palazzo Torre, at Naples.

89. A Riposo, with Angels. The Virgin and St. Joseph are here represented sitting together in the fore-ground of a landscape, adorned with beautiful buildings. The former, clad in abundance of raiment, sits near the centre, in the act of taking refreshment from a dish, held by an angel, who is bending on his knees. This appears to attract the attention of the Saviour, who stands leaning over the knee of his parent; two other youthful angels are behind on the left, one is pouring water from a vase into a cup held by St. Joseph, who is reaching out his hand for that purpose, behind the back of the Virgin. Among the distant buildings may be noticed an obelisk. Engraved by G. Dughet and F. Chauveau.

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90. A Riposo. The principal group in this picture corresponds with the preceding, but instead of an angel presenting refreshments to the Saviour is a negro boy, and in place of two youthful angels are two females, one with a basket on her arm, and the other pouring water from a vase into a cup held by St. Joseph: the ass stands by the side of the latter with its head over the wall of a well. The buildings are very similar to the one above described. Engraved by ——— Gantrel, *ex.*

91. A Riposo, with Angels. In this composition the Virgin, seen in a profile view, is seated in the centre of the fore-ground with her hands united, and her eyes cast down, as though engaged in prayer. The infant Saviour, partly sitting on her knee, is extending his hand to take refreshment offered by two angels while he turns his head round towards his mother. St. Joseph is reclining on a bank behind the Virgin, with his head resting on his hand, asleep. Their laden ass stands beyond them. Two angels are above, scattering flowers from their hands to perfume the air: an elephant is introduced in the distance. Engraved by Volpato, and R. Morghen. There are also two other prints after the picture, without names, in one of which are variations and suppressions.

92. The Saviour, when a youth, contemplating a Globe. This picture represents a youth with long flowing hair; he has one hand placed on a globe surmounted by a cross; his head inclines forward, and his eyes are bent down upon the object of his meditation. Half-length figure. Engraved by Poilly and Boulanger.

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93. The Murder of the Innocents. In pourtraying this appalling subject, the Artist has confined his picture to two groups; these exhibit all that can be conceived connected with the sanguinary act. The principal group is composed of an executioner, having merely a mantle loosely wrapped round him; his foot is placed on the breast of a prostrate babe, whose affrighted mother has thrown herself on her knees, and is extending her arm to ward off the impending blow, while with his left hand he has seized the distracted parent by the hair of the head, and is forcibly holding her back: beyond these is seen a bereaved mother carrying away her dead infant. Engraved in aquatinto by Saint Non and G. Folo.

This picture was formerly in the Giustiniani Collection, a great portion of which was sold about the year 1800 to the King of Prussia.

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94. The Baptism of Jesus Christ. The subject is here illustrated by a group of five figures, assembled on the bank of a river. Jesus, the chief person among them, is seen in profile view, bending meekly on one knee, close to the margin of the stream, receiving from the hands of St. John the mystical ceremony of baptism, administered by pouring the water from both his hands on the Saviour's head. Behind these are two men kneeling, partly stripped, in readiness to enter the stream. Two others are a little beyond them, one drawing the vesture over his head, and the other nearly undressed. A river divides the landscape, beyond which the country is hilly and well wooded. The usual emblem of the third person of the Trinity is seen descending from the heavens. Engraved by Van Somer and J. Pesne.

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95. The Baptism of Jesus Christ. This picture is composed of two figures. The Saviour, nearly naked, stands in a river close to a bank, on which he leans one hand; the other is placed on his breast. St. John is represented in profile view, kneeling and extending one hand over the head of the Saviour, apparently pronouncing some words. The first person of the Trinity, attended by two angels, is seen above. Engraved by J. Pesne.

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96. St. John baptising in the river Jordan. The composition of this picture consists of seventeen figures, including children, distributed along the bank of the river. Among them St. John is seen conspicuously, in the act of pouring water from a cup on the head of the recipient, who is bending on one knee; another man kneels close by him, and a youth stands near looking attentively on. Towards the side, is a group of four women, one of whom, kneeling in front, holds a fine infant; a second has a babe in her arms. On the opposite side stand three elders, apparently reasoning together; behind them is a youth on horseback, and close to the front, two men are stripping preparatory to receiving baptism. The landscape is divided by a river, on which is a boat with several persons in it; the distance is bounded by hills. Engraved by Audran, Niquet, and Devaux.

2*ft.* 11 *in.* by 3*ft.* 7½ *in.*—C.

Valued by the Experts du Musée, 1816.

Now in the Louvre.

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97. Christ healing the Sick. The scene appears to represent the pool of Bethesda, at the side of which is a group of diseased persons; one of them, an elderly man, sits on the ground, his hands united and outstretched in an attitude of sup-

plication towards the Saviour, who is approaching from the opposite side; one of his hands is extended, and his countenance, beaming with benificence, is directed to the suppliant. St. John, and five other persons, are behind the Saviour, one is a woman sitting on the ground with a sickly infant by her side. Above is seen an angel descending on a cloud to trouble the waters. Engraved by J. Bonnart.

98. Christ and the Woman of Samaria. This interesting subject is here represented with the most unaffected simplicity and truth. The Saviour, clothed in a vesture and ample mantle, is seated by the side of a well, on which he leans one arm, both his hands being extended; his countenance, seen in nearly profile view, is directed to the Samaritan woman, who stands opposite to him, resting one hand on her vase, while the other is raised in an attitude denoting the surprise she feels at the disclosure of the events of her life by a stranger. At some distance are seen several disciples of Jesus approaching. The country presents a hilly scene, with buildings. This picture was painted in 1661, for M. de Chantelou, and, according to Felebien, was the last of Poussin's historical productions. Engraved by Pesne, Haezelman, and Drevet.

99. Christ healing the two Blind Men of Jericho. The composition of this admirable picture exhibits the Saviour standing amidst a group of eight persons, in the act of exercising his usual benignity and divine power. The two blind men are kneeling before him; on one he has placed his hand, and already the visual sense has returned; this is strikingly expressed by the position of his hands, and also by the surprise of a spectator, who is stooping to convince himself of the reality

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of the cure. Peter, James, and John, stand behind the Saviour, and on the farther side of him are the remaining spectators, one of whom is a woman with a child in her arms. The surrounding landscape represents a hilly country, covered in part with handsome edifices. This picture was painted in 1656, for a M. Reynou, a merchant at Lyons, from whom it passed into the collection of the Duke of Richelieu, and thence into that of the King of France. Engraved by Chasteau, Audran, Coypel, *ex.*; and S. Picot.

3*ft.* 6½ *in.* by 5*ft.* 4½ *in.*—C.

Valued by the Experts du Musée, 1816. 100,000*fs.* 4000*l.*
Now in the Louvre.

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100. The Woman taken in Adultery. The subject is introduced on the fore-ground of a street of the city of Jerusalem. The Saviour, habited in a blue vest and a scarlet mantle, stands in the centre of the group, pointing to the penitent woman, who is on her knees before him, and is looking fixedly at her accusers, to whom he has addressed the searching charge, "Let him that is without sin cast the first stone." This appeal has created surprise and consternation. Some of them are already retiring from his presence; one, however, standing by the side of the woman, appears to be still enforcing the law of Moses, and two others are stooping to read the inscription on the sand. A little retired from the group is a woman with a child in her arms. This capital picture was painted about the year 1653, for a M. Le Nôtre. It is engraved by Audran, C. M. Vernaelen, Q. Forbonne, and anonymous.

4*ft.* 6*in. by* 7*ft.* 6*in.*—C.

Valued by the Experts du Musée, 1816. 100,000*fs.* 4000*l.*
Now in the Louvre.

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101. Christ's Entry into Jerusalem. The scene exhibits the hilly environs of the Jewish capital, and is chiefly remarkable for an eminence on the left, surmounted by a cluster of palm and other trees; at the base of this, and close to the front, is the Saviour, riding on an ass, amidst a crowd of persons, some of whom are casting their garments in the way, others are strewing palm branches on the road, and a third portion are paying him homage on their knees, or shouting "Hosanna to the Son of David." A number of persons are distributed over the acclivity of the hill, and several have climbed the trees, gathering branches. At some distance is seen the entrance to the city of Jerusalem. Engraved anonymous.

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102. The Last Supper. Jesus is here represented standing in the midst of his disciples, holding a plate, containing broken bread in one hand, and by the action of the other, appears to be affectionately addressing them. Four of his disciples kneel in front, three stand behind him, and the remainder are on the opposite side. A cup is placed on a table near the Saviour. The place exhibits the interior of a temple adorned with columns of the Ionic order. Engraved by Lombart.

Now in the Louvre.

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103. Christ's Entry into Jerusalem. The subject is here represented more proximate to the city entrance, than in the preceding. The Saviour is approaching from an opposite side; he is also seen in nearly a front view, with St. John walking at his side; a little in advance of him is a multitude of persons hailing him with hosannas, and casting their garments and palm branches in the way: the adjacent hill is also crowded with persons ready to salute him as he enters the gate of the city. Engraved by C. Stella, from a drawing.

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This, and the following thirteen pictures, have been attributed to the pencil of Stella; but as they are placed among the works of Nicolas Poussin, in the Royal Library at Paris, the Writer has inserted them in this catalogue.

104. The Last Supper. The subject is represented as passing in the interior of a spacious and lofty hall, of the Roman style of architecture. The Saviour, and his disciples are seen reclining round a table; the former, in profile view, is on the right, with St. John sitting at his side. The prophetic declaration of our Lord, "Verily, I say unto you, that one of you shall betray me," appears to excite the anxious feeling of a great portion of the disciples. Close to the front is a youth bending on one knee, filling a cup with liquor; near him are a candelabrum and two vases; there are also two young men standing at the side, who appear to be attendants. A company of angels hover over the divine Institutor of the ordinance. Engraved from a drawing by Stella.—*See observation to No.* 103.

105. Christ Washing the Feet of his Disciples. The scene exhibits the paved court of a handsome mansion, in which the twelve disciples of Jesus are assembled. Three of them are seated; the nearest of these to the spectator is taking off his sandal, while another, having the appearance of St. Peter, is receiving from his Lord the mystical ablution. The rest of the disciples stand around, apparently communing together on the wonderful condescension of their Master. Engraved by C. Stella.—*See observation to No.* 103.

106. Christ's Agony in the Garden. The Saviour is here represented on his knnes, his head inclining to the earth: while in this state of prostration; an angel has appeared to

render aid, and is supporting him with both arms, his attention being directed to the prefigured cause of the Saviour's agony, a cross, and the various implements of his bodily suffering, exhibited by numerous angels, many of whom appear to be weeping over them. Engraved from a drawing by Claude Stella.—*See observation to No.* 103.

107. Christ Betrayed. This subject is composed of numerous figures, and represents the moment when Judas is giving the preconcerted signal, "Whomsoever I shall kiss, the same is he, hold him fast." An armed band of troops appear to have instantly surrounded the Saviour, one of whom has rudely seized him by the collar of his robe. While this scene is going on, St. Peter, in his zeal, has knocked down another of the party, and is holding him by the throat with one hand, while the other, grasping a sword, is raised ready to smite him. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

108. Christ in the Judgment Hall. The Saviour is here seen surrounded by armed soldiers, two of whom hold the ends of a cord, which encompasses his neck, and one of them is about to smite him on the face with his gauntleted hand. Caiaphas, the high-priest (or, perhaps Annas, the father-in-law of Caiaphas), is seated on an elevation at the side, in the act of addressing the prisoner. A number of the elders are sitting on the farther side of the priest. The scene is illumined by torches and other lights. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

109. Christ brought before Caiaphas. In this composition the high-priest, Caiaphas, has risen in anger from his seat, and by the action of his hands, and the expression of his

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countenance, appears to be giving utterance to that condemnatory sentence contained in Matthew xxvi. 65,—"He has spoken blasphemy, what further need have we of witnesses?" This opinion is evidently acquiesced in by the elders, who are seated around him. The Saviour, as in the preceding picture, stands between two armed soldiers, and behind them are perceived several others with spears, &c. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

110. Peter denying his Master. The subject is exhibited as passing close to the walls of a large building, where a number of soldiers are seen around a blazing fire; two of them are seated on some fragments of architecture on the left, and on the farther side of these is the Apostle, apparently replying to the accusations of a young woman, standing on the opposite side of the fire. Within the interior of the building are seen a number of soldiers conducting the Saviour down a flight of steps. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

111. Christ Mocked. The place represents the interior of a guard-room, in which are a great number of armed soldiers, many of whom are either smiting, or insulting the Saviour in various ways, all which persecution he patiently endures, while seated with his hands bound behind him, and a napkin cast over his head. "And when they blindfolded him, they struck him on the face, and asked him, saying, prophesy who is it that smote thee?" On the opposite side of the picture are two men sitting on the ground, and more within the hall are seen some soldiers playing at dice. Engraved by C. Stella.—*See observation to No.* 103.

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112. Christ conducted from Caiaphas to Pilate. The Saviour is seen with his hands bound behind him, and a cord round his neck, being led by a band of soldiers along the streets of the city; one of them is grossly insulting him behind, while another in front, with a spear in his hand, is deriding him. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

113. Christ before Pilate. The scene exhibits the exterior of a noble edifice, having an elevated portal, or balcony, on which is Pilate, attended by a number of the elders of Israel and other persons; he appears to be in the act of addressing the Saviour, who stands close to the front, surrounded by a band of soldiers; two men are at the side, one of whom extends his hands, and appears to be calling for the condemnation of Jesus. Engraved from a drawing by C. Stella. —*See observation to No.* 103.

114. Christ before Pilate. "Then Pilate entered into the judgment hall again, and called Jesus, and said unto him, art thou the King of the Jews?" Pilate is here seen seated on an elevated throne, and a youth, standing by his side, appears to be communicating to him the dream of his wife, pointing at the same time, to a lady at a little window above. Jesus stands between two soldiers close to the front; behind one of the latter is a priest demanding, with out-stretched hands, the condemnation of the Saviour. Several persons are on each side of the judgment seat. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

115. Christ before Herod. "And Herod, with his men of war, set him at nought, and mocked him, and arrayed him in a gorgeous robe." The haughty tetrarch, splendidly

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attired, stands on the summit of some steps at the side, pointing his sceptre to the Saviour, at the same time turning round to the priests and others who are about him, most of whom appear to exult at this indignant treatment, by the mockery of arraying him in a costly robe, which two soldiers are placing over his shoulders. Behind these is a crowd of people, who have entered the hall by a lofty archway. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

116. The Flagellation. The artist has chosen to avoid the representation of the actual infliction of that degrading punishment, and confined himself to the preparations, leaving the spectator to conceive the rest. Two executioners are engaged, one of them is attaching the wrist of the Saviour to a block, while the other is withdrawing his raiment: the instruments of punishment lie on the ground. In the back of the prison are seen three persons looking through the iron grating. Engraved from a drawing by C. Stella.—*See observation to No.* 103.

117. Ecce Homo. "Then came Jesus forth, wearing the crown of thorns and the purple robe. And Pilate saith unto them, behold the man!" In accordance with this description, the Saviour is represented in a front view, wearing a crown of thorns and the purple robe, which is attached on his shoulders by a strap over his naked bosom; his wrists are bound together, and one hand holds a reed. Mental agony, mingled with patient resignation, are strongly expressed in his countenance. Engraved anonymous. Painted in a circle.

118. The Crucifixion. This capital picture exhibits a composition of great extent and variety, embracing in addition to the events recorded as having occurred on that momentous occasion, an episode of the effect of our Lord's death, as

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described in Matthew xxvii. 52,—"And the graves were opened, and many bodies of Saints which slept arose." The period depicted is, therefore, the moment after the Saviour had "yielded up the ghost," and the soldier had pierced his side. This affecting scene occupies the centre of the picture. The soldier is seen, with his back to the spectator, mounted on a spirited horse, having a spear in his hand and a shield on his arm. A little retired from this person is a centurion of the guard, also on horseback, in the act of giving orders to one of the executioners, who is on a ladder placed against the cross of the impenitent thief, with an iron bar in his hand. Two other executioners are at the foot of the cross assisting; on the same side, and close to the front are four soldiers, two of whom appear to be disputing over the dice; one of them, while kneeling, has seized his companion, who is seated, by the arm. This excellent group is a fine illustration of the 35th verse of the same chapter: "They parted my garments among them, and upon my vesture did they cast lots." On the fore-ground of the opposite side is introduced, the episode of the "grave giving up her dead." The resuscitated man looks devoutly towards the crucified Jesus. A little beyond the former, is the Virgin, standing between Mary Magdalen and St. John, looking mournfully up at her deceased son; behind her is another female, and a third is seated on the ground, dissolved in grief. A little retired from this group, and near the cross of the penitent thief, are several men in the act of raising a ladder, and also a centurion on horseback, who, with one hand extended, is looking piously at the Saviour, and apparently ejaculating, "Truly, this was the Son of God." This picture was painted in 1646, for the President de Thou, from whom it passed to the possession of M. Stella. Engraved by Audran.

4 *ft.* 10 *in.* by 7 *ft.*—C.

Collection of Sir Lawrence Dundas, Bart. . 1794. . . 504*l.*

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119. The Crucifixion. This picture is composed of nine figures and appears to represent the moment when Jesus so emphatically calls the attention of his disciple John, to his mother, as recorded in John xix., 27,—"Then saith he to the disciple, behold thy mother: and from that hour that disciple took her unto his own home." The cross occupies the centre of the picture. The Saviour is seen in a side view, with his head inclined downward, addressing the Virgin and St. John, who are standing together. The former, with her hands extended, is looking up; the latter, with his hands clasped, has also his attention fixed on his Lord. Mary, the wife of Cleophas, stands mournfully behind them, and the weeping Magdalen kneels at the feet of her Saviour. Of the remaining persons, one is behind the Magdalen, looking up at the cross; another is on a ladder, and a third bears a ladder on his shoulder. This picture was formerly in the Cabinet of M. du Fournay. Engraved in outline, by E. Lingee.

120. The Descent from the Cross. This mournful event is here depicted in a single group, composed of five figures, and exhibits the body of the Saviour supported in the arms of St. John, while the Virgin with her hands convulsively clasped together, expressive of her mental agony (the tears streaming from her eyes), bends affectionately over her crucified son. Two infant angels are present; one embraces Christ's feet, the other is contemplating the crown of thorns. A female, perhaps intended for the Magdalen, enveloped in a mantle, sits weeping behind the cross. Engraved by Chauveau, Audran, and Picard.

3 *ft.* 10 *in.* by 3 *ft.* 2 *in.*—C. Worth 400 *gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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121. The Entombment. The body of the Saviour is here extended on white linen, along the fore-ground of the picture; St. John kneels at the head, which he supports with one hand while with the other he holds the Saviour's arm; at the same time the venerable Joseph of Arimathea, who is clothed in a pink-coloured mantle, and wears a yellow turban, is partly within the tomb, bending over the feet, apparently engaged in wrapping the body in linen. The mournful ceremony is attended by the three Marys, one of them, enveloped in a white mantle, is kneeling by the side of her deceased lord, bathing his hand with her tears: Mary the mother of Joses, stands on the right of Joseph, and the Virgin is near the centre, in the act of raising her blue mantle to wipe her streaming eyes. A brass bowl and a vase are on the left of the picture. The gloom of closing day adds to the solemn effect of the scene. Engraved by Pesne, and anonymous.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C.

Now in the collection of the Duke of Hamilton, at Hamilton Palace, Scotland.

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122. The three Marys weeping over the body of Christ. In this composition the body of the Saviour is extended along the front of the picture; Mary Magdalen is kneeling at its side affectionately bathing the hand with her tears; Mary, the wife of Cleophas, kneels by her. The Virgin is seated at the head, apparently overcome with grief, and swooning in the arms of St. John. The greater part of the scene is bounded by a high rock. Engraved anonymous.

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123. The Entombment. This picture conveys the idea that the Virgin, and Mary the wife of Cleophas, and probably Nicodemus also, have been engaged in anointing the body of

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Christ, preparatory to its burial. The body lies along the front of the picture, with the shoulders resting on the knees of the Virgin, who, overcome with grief and fatigue, is sinking in a swoon into the arms of Mary; behind the Virgin is St. John seated, with his hands clasped and his eyes directed upwards; another person is stooping. Two infant angels are at the feet of the Saviour weeping; beyond these is a handsome new tomb adjoining some rocks, and on the opposite side are a large bowl, a vase lying on its side, and some linen. The city of Jerusalem is visible in the distance. Engraved by Pesne, and done in lithography.

3*ft.* 2*in.* by 4*ft.* 6½*in.*—C.

Now in the Munich Gallery.

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124. The Entombment. In this composition the body of the Saviour lies on some linen in front, with the head and shoulders supported by a pillow. The beloved disciple John, with his hands clasped, kneels on the farther side of the body, bewailing the death of his Lord; the Virgin, enveloped in drapery, stands by weeping; another female is seen entering the door of the adjacent tomb. The back-ground exhibits a rocky scene, and a cross stands on a distant hill. There is a print engraved by Gantrel which corresponds with this description, with the addition, that the Saviour has a crown of thorns on his head, and two angels are weeping at his feet.

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125. Christ appearing to Mary Magdalen. This subject, generally styled "Noli me tangere," represents the resuscitated Saviour disguised in the garb of a gardener, appearing to the grateful Mary, who has been seeking her Lord in the

tomb. He is depicted standing with one foot on a spade and one hand extended, repressing her eager desire to embrace his feet; "Touch me not, for I am not yet ascended to my father." Mary, clothed in an ample mantle, bends on one knee, and with arms extended looks affectionately at her beloved Lord; at a little distance on the right is the entrance to the tomb, hewn in the rock. This picture was painted about the year 1653, for M. Pointel. Engraved by Pesne.

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126. The Incredulity of St. Thomas. This picture embodies the contents of the 19th and nine following verses of the 20th chapter of St. John, and represents the moment when the Saviour, having shown to his disciples his pierced hands and his side, turns round to the unbelieving Thomas, and saith "reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side, and be not faithless, but believing." The convinced disciple has fallen on his knees, and with contrition in his face, and his hands extended, appears to be giving utterance to his conviction in the emphatic language of the Scripture,—"My Lord, and my God." The other ten disciples stand on each side of the Saviour, who occupies the centre of the group. Engraved by Audran.

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127. Christ's charge to Peter. This deeply interesting event is depicted as passing on the fore-ground of a hilly country. The Saviour, wearing an ample mantle, stands on the right, pointing with one hand upwards, and delivering the keys to St. Peter with the other, apparently accompanying them with the important charge, "Feed my sheep." The

distinguished apostle receives them on his bended knee, looking with an expression of sincere attachment at his Lord; six other disciples stand in the presence of the Saviour, a seventh is kneeling, and the attention of the whole of them is devoutly directed to the passing event. At a little distance on the right is a ninth apostle, and two others are seen considerably more remote on the opposite side: some buildings crown the summit of the hill. Engraved by Van Somer.

THE SEVEN SACRAMENTS*.

128. Baptism. The subject is represented as occurring on the bank of a river, which flows through a hilly country; about twenty persons have assembled on the occasion, among whom is seen pre-eminent the divine Saviour kneeling on the margin of the stream, and receiving the baptismal ceremony from St. John, who is pouring water from a cup on his head. At the side of the saint are a young man bending on one knee, and an aged man with his hands united, viewing with emotions of piety the passing event; a similar feeling is evinced by a second young man on both his knees, a woman with a child in her arms, and a young woman on either side of her are behind the former two persons; connected with the same group, but a little nearer the spectator, are four young men whose expressions and actions denote their feelings of wonder at beholding the descent of a dove over the head of Jesus. On the opposite side of the picture are four men who

* These are the second series which Poussin painted.

appear to have participated in the mystical ceremony, and are replacing their garments; one of them, seated in front, is drawing on a blue stocking, but while thus engaged their attention appears to have been suddenly arrested by the object just described. Beyond these are three men apparently reasoning together; one of them stands in a thoughtful posture, while a second points to the Saviour, and turns to speak to his companion. The distant landscape offers a hilly and finely varied country, adorned with ruins and clumps of trees, and on the heights may be perceived a portion of the city of Jericho. This beautiful production is distinguished by the solemn and religious sentiment which appears to pervade most of the spectators, and by the variety and appropriateness of their attitudes. The execution is also more soft and melting than in many of his works, and has also the advantage of being clear throughout in its tones. The landscape is singularly fresh and verdant, and the suavity of a fine still evening gives a charm to the scene.

This was the fourth picture of the set commenced by the Artist, and the third which he sent to his friend M. de Chantelon, at Paris, in January 1647. Considerable apprehensions were entertained by both parties for its safety, as the courier to whose care it was committed was killed on the road. Engraved by B. Audran, Pesne, G. Dughet, Gantrel, anonymous, and in the Orleans Gallery.

3*ft.* 10½*in.* by 5*ft.* 9*in.*—C.

Now in the Bridgewater Collection.

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129. Confirmation. This solemn and interesting religious ceremony is represented as passing in a spacious temple. The officiating priest, clothed in white robes, is seated on the right, in the act of signing the token of the cross on the forehead of

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a young man, who receives it on his knees. Behind the latter are a youth habited in a yellow mantle, also kneeling, and a girl, dressed in a blue vesture, who stands with her hands united. Towards the side and near the front, is a fine woman stooping, and explaining to her son the nature of the ceremony, pointing at the same time to a lad in a yellow dress, who is kneeling near them. On the farther side of these is a young woman of singular beauty, clothed in an ample mantle of a yellow hue, which covers her head and descends below her knees; two other females are on her right, and behind her is a youthful priest asperging two persons who have just entered the place. In the opposite side of the picture, and close to the front, is a young assistant kneeling at the side of the priest, holding the consecrated water on a salver. The remaining persons are more remote within the temple; and among these may be noticed a minister binding a fillet round the head of a young girl, and a young man standing by with an incense-bowl in his hands. Many of the beauties of this excellent picture are obscured by the brown preparation, on which it is painted, having protruded through the half-tones and reflexes of the colouring, so that not only is much of its original harmony destroyed, but many of the forms of the figures are even difficult to trace. This is said to be the second picture which the Artist painted of the set, and it was sent to Paris, in 1646. Engraved by B. Audran, Pesne, Dughet, Gantrel, anonymous, and in the Orleans Gallery.

3*ft.* 10½ *in.* by 5*ft.* 9 *in.*—C.

Now in the Bridgewater Collection.

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130. Marriage. This composition consists of about twenty-four figures, occupying the whole extent of a handsome temple. In the centre are placed the affianced couple,

personating Joseph and Mary. The former wears a vest of a pale yellow mingled with greenish hues; the latter has on an ample robe of a blue colour; both of them are decked with chaplets of white roses, and are kneeling before the priest, who is seated and guiding her hand to receive the ring. The minister is attended by a young man, dressed in a blue mantle, who stands by him holding a cup on a salver in one hand, and a vase in the other: at his side and behind him, are eight persons; these, together with nine others, who are on the opposite side, and two in the centre, stand around the espousing parties, witnessing or assisting in the ceremony. Among them, and near the front, are an aged man wearing a yellow tunic, and a woman, dressed in a pink-coloured vest, with a naked child by her side. The publicity of the ceremony is indicated by the doors of the temple being thrown open, and the adjacent buildings of the city are seen. This, like the preceding picture, has lost some of its original beauty by the protrusion of the brown ground. The picture was sent from Rome, according to a letter written by the Artist to his friend M. Chantelou, in March, 1648; and in that epistle he says, "I beg of you to receive this picture as favourably as you have done the others. I have done my best in painting it, and have enriched it with many figures, as you will perceive; it has cost me above four months labour, for I have at all times felt an anxious wish to please you; should I have succeeded according to my intentions, I shall be the most contented of men. I hope you will do me the favour to write me your opinion of it, freely and without disguise, as you are accustomed to do." Engraved by B. Audran, Pesne, Dughet, Gantrel, anonymous, and in the Orleans Gallery.

3*ft.* 10½ *in.* by 5*ft.* 9 *in.*—C.

Now in the Bridgewater Collection.

New Testament Subjects.

131. Penance. The Artist has exemplified this sacrament by a representation of the Saviour's visit to Simon the Pharisee, as recorded in Luke vii. 36, and, in accordance with the reputed custom of the Jews, has disposed the guests in recumbent positions round the table. The Saviour, clothed in a blue vest of varied hues, and a scarlet mantle, is reclining on the right with one hand extended, and his attention directed to Mary Magdalen, who is bending over his feet and wiping them with the hair of her head; this circumstance has excited in the breast of the Pharisee some doubts of the prophetic character of Jesus, for it is said that, "he spake within himself, saying, this man, if he were a prophet, would have known who and what manner of woman this is that touches him." Jesus, knowing what was passing in his mind, put the question contained in the 41st and 42nd verses of the same chapter, and having received from Simon a correct reply, he calls his attention pointedly to the woman, and, after dilating upon what she had done to him, concludes with, "wherefore her sins, which are many, are forgiven." This is the moment depicted, and the important words have excited the displeasure of the host, and the surprise of the guests; for some of them appear to be inquiring "who is this, that forgiveth sins also?" Simon, having a venerable and animated countenance, is seated on the left, clothed in ample robes of a yellowish green hue, and wearing on his head the philactery; his countenance, expressing the sentiment already described, is turned towards the Saviour. A youth is engaged washing and wiping his feet; a second domestic is kneeling close to the front, pouring water from a large vase into a smaller one; several other servitors are on the farther side of the table, either bringing in meats, or waiting on the guests.

In a letter, dated February 4, 1646, written to M. de

New Testament Subjects.

Chantelou at the time the picture of the Confirmation was sent from Rome, Poussin observes, "I am now engaged on a Triclinium*, which I think will please you; after this, I propose to do the Baptism of Jesus Christ." It appears, however, that the painter changed his intention, for he quitted the former picture and completed and sent the latter one, as has already been stated, while that representing the Penance did not leave Rome till June, on which occasion he wrote, "I now send you the Penance which I have finished; I know not whether it will procure for me an obliteration of past faults. No prologue is necessary in explanation of my picture; for the subject is represented in such a manner that any one who has read the Evangelist may understand and interpret it."

This is one of the most luminous and brilliant pictures of the set. Engraved by B. Audran, Pesne, Dughet, Gantrel, Faubone, anonymous, and in the Orleans Gallery.

3*ft.* 10½*in.* by 5*ft.* 9*in.*—C.

Now in the Bridgewater Collection.

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132. The Ordination. This sublime picture exhibits Jesus, clothed in a pink vest and blue mantle, standing in the midst of his disciples, holding a key in each hand, the left pointing upwards, the right in a contrary direction, in allusion to v. 18, 19, c. xvi., of Matthew. "And I say unto thee, that thou art Peter, and upon this rock I will build my church: and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven: and what-

* The dining room of the Romans was so named, in consequence of its being the custom to place three couches round the table and to leave the fourth side open for the servitors.

soever thou shalt bind on earth, shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven." His attention is directed to St. Peter, who is bending on one knee before him, receiving with devout humility the ordination and divine charge of his Lord. On the left of Jesus are St. John, wearing a green tunic, and four other of the disciples. The nearest to the spectator, clothed in a scarlet mantle, is listening to some observation made by St. Matthew, who stands before him in a white dress, pointing upwards. The other six Apostles are on the right of the Saviour; one of them wears a bright yellow robe, a second is dressed in blue, and a third has raiment of a pink colour; their dresses being skilfully varied in colour, to assist the picturesque effect of the grouping. The importance of the charge is deeply felt by every disciple present, as is evinced both in their countenances and gestures: in the former is strikingly depicted the apostolical character, and in the latter a beautiful simplicity of action. The receding portion of the picture is occupied by several classical edifices, the nearest of which is connected by a bridge over a river. This was probably intended to represent part of the city of Cæsarea Philippi. The appearance is that of a fine serene evening. This picture is painted with a rich impasto of colour, and on a light ground. It has, consequently, the advantage of being clear in tone and brilliant in its effect throughout. In reference to this picture, Poussin wrote to his friend M. de Chantelou, June 3, 1647, to the following effect:—"I have began the fifth picture of the set, representing the Ordination. If I am not hindered by the excessive heat of the weather, and if God preserves my health, I promise myself the pleasure of completing your seven pictures in a year." In the same letter he acknowledges to have received two hundred and fifty crowns, Roman money,

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in payment of the picture of the Penitence. Engraved by B. Audran, Pesne, Dughet, Gantrel, anonymous, and in the Orleans Gallery.

$3ft.\ 10\frac{1}{2}in.$ by $5ft.\ 8\frac{1}{2}in.$—C.

Now in the Bridgewater Collection.

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133. The Eucharist, or Last Supper. In strict accordance with the description given in the 22nd chapter of St. Luke, the institution of this solemn rite of the Christian Church is depicted in a spacious room, illumined by a lamp and adorned with pilasters, from two of which some drapery is suspended as a screen. A large table occupies the middle, around which the Apostles are arranged in recumbent postures, on either side of their Lord, who is placed in the centre. The first element of the Sacrament has already been distributed among the Apostles, who are partaking of it. The Saviour holds the cup, and appears to be delivering the solemn injunction, "Do this in remembrance of me." The pathetic appeal arrests the attention of every disciple, and while the fingers of the greater portion of them are raised to their lips, the eyes of every one are devoutly rivetted on their Lord. The traitor, Judas, having received the token of his guilt, has risen from table, and is seen on the right, quitting the room.—*See* John xiii. 26, and 30.

This glorious production of art has evidently received the painter's most studious attention; both the expression and the drawing of the figures are of the highest excellence. The light also is admirably diffused, and contributes most essentially to the grandeur of the piece. This was the sixth of the series completed and sent to M. de Chantelou, at the end of

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the year 1647. Engraved by B. Audran, Pesne, Dughet, Gantrel, anonymous, and in the Orleans Gallery.

3*ft.* 10½ *in.* by 5*ft.* 8½ *in.*—C.

Now in the Bridgewater Collection.

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134. Extreme Unction. This solemn Sacrament is most powerfully and affectingly illustrated, by a faithful delineation of the chamber of a dying man, around whose bed are assembled his affectionate and bewailing family. At the side of the couch, and close to the front, stands a venerable priest, clothed in a yellow robe, holding the sacred unction in one hand, and bending forward to perform the pious ceremony with the other; he is attended by a youth, bearing a lighted torch in his hand and a book under his arm. On the farther side of the latter person, is a man bending over the head of the bed, and holding, with his arm extended, a lighted candle; behind him are an aged woman, a man, and two children; one of the latter is on her knees apparently praying. At the opposite end of the bed is another group of persons, among whom the most conspicuous is a young woman in a scarlet vesture, recumbent on the foot of the couch, overcome with grief; another woman is on the farther side of the bed holding her infant to take a last embrace of its departing parent. On the right, and more retired in the apartment, may be observed a female seated at a small table, leaning her head pensively on her hand. It appears by a letter written to M. de Chantelou, in 1644, that this was the first picture of the second series which Poussin commenced. In that letter he says: "I work briskly on the picture of the Extreme Unction, which is, in truth, a subject worthy of the pencil of Apelles, for he delighted to represent dying persons. I shall not quit this picture while I feel myself well, until I have completely laid

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in the composition, which will consist of seventeen figures*, including women and children, several of whom are melting in tears, while others are praying for the dying man." He adds, "I will not attempt a description of the details, for this would require a master pen (*un pinceau doré et bien émanché*), instead of a blunt and ill cut one like mine†." This fine work of art, like two others of the set, has lost much of its original beauty, in consequence of the protrusion of the brown ground. Engraved by B. Audran, Pesne, Dughet, Gantrel, anonymous, and in the Orleans Gallery.

3*ft.* 10½ *in.* by 5*ft.* 8½ *in.*—C.

The preceding seven pictures formed part of the splendid gallery of the Duke of Orleans. They were imported with many others into England in 1798, and were then estimated at 700*gs.* each; since that period a more correct and extensive knowledge of art has greatly advanced the value of this master's works. On the occasion above alluded to they were purchased by the Duke of Bridgewater, and afterwards entailed, together with the whole of his princely collection, on the second son of the then Marquess of Stafford, since created Duke of Sutherland, and are now the property of Lord Francis Egerton.

* Only sixteen figures are discoverable in the composition.

† In a subsequent letter he says, "M. Le Chevalier del Pozzo (it was for this gentleman that the first series of Sacraments were done,) has been to see it, and although he assumes an air of satisfaction, it is easy to discover that he is by no means displeased that this and the other pictures of the set leave Rome."

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THE SEVEN SACRAMENTS.

FIRST SERIES.

135. Baptism. This picture is composed of thirteen figures assembled on the bank of a river, forming the fore-ground of a hilly country. The Saviour is seen on the left, standing conspicuously in a front view in a shallow part of the stream, with his hands crossed on his breast and his eyes directed downwards, receiving from St. John the mystical signs of the ordinance, by the pouring of water on his head. On the left of Jesus are two young men, one of whom is stooping and apparently raising the bottom of the vesture of Christ, lest it touch the water. Behind the saint is a group of six persons, one of whom is an aged man stripped to the loins, bending in pious reverence; the attention of the others is directed to the miraculous descent of a dove, which hovers over the head of Jesus. This appearance has alarmed a boy, who is clinging round the loins of the aged man. Of the three remaining persons, one is seated pulling off his stockings, a second is drawing his raiment over his head, while the third is preparing to receive the spiritual rite. Engraved by Dughet, and L. de Chatillon.

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136. Confirmation. This highly-interesting subject is composed of sixteen figures, representing the officiating minister seated on the left, with his hand on the head of a child, who stands with his hands united, before him. The former is attended by a youth, who holds the sacred oil on a salver, and another young man stands behind. On the opposite side of the picture is a group of women with their children; one of these, kneeling with her back to the spectator,

has placed her hand on the back of her child and is turning to look at a girl who seems timidly shrinking into her parent's arms. A second priest stands in the centre, and a little retired from the front, in the act of laying his hands on the head of a girl. Behind the group of women already noticed, are two elderly men; and at the extremity of the temple is seen a statue of the Virgin and child. Engraved by Dughet, and L. de Chatillon.

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137. Penitence. The subject is here depicted as passing on a terrace, or open court of a splendid mansion, the whole of which is occupied by a table and surrounding couches, with the exception of the front side, which is left open for the servitors. The two most distinguished persons are seen on each side of the table in recumbent positions. Simon the host occupies the left, and, from the extension of his hand and the expression of his countenance, appears to have just replied to the question put by Jesus,—" There was a certain creditor, which had two debtors, the one owed him five hundred pence and the other fifty, and when they had nothing to pay he frankly forgave them both. Tell me, therefore, which will love him most? Simon answered and said, I suppose that he to whom he forgave most." Jesus, who is on the opposite side, is evidently deducing the corollary to that answer, " Wherefore her sins, which were many, are forgiven, for she loved much." Mary Magdalen, who is the object of this conversation, is kneeling at the feet of her Lord, bathing them with her tears, and wiping them with the hair of her head. The guests are arranged round the table, and about eleven persons are attending to serve; one of these is a youth standing near a large water-pot in front. Engraved by Dughet and L. de Chatillon.

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138. The Last Supper. This scene exhibits the interior of a large room, the whole extent being occupied by a table surrounded with couches, on the latter of which, Jesus with his twelve disciples are leaning, while partaking of the Passover. The Saviour is seen in a front view in the centre, holding the cup in one hand, the other being raised in a position denoting that he is giving the sacred injunction to his friends, " Do this in remembrance of me." On his right sits the beloved St. John, reclining his head on his lap; and on his left is St. Peter, with his hand on his breast; two others are reclining on the couches at each end of the table, with their feet to the spectator: only a single attendant is visible, who is quitting the room at a side door. Engraved by Dughet and L. de Chatillon.

139. Marriage. The artist in this picture has chosen to illustrate the ordinance by a representation of the union of Joseph and Mary, who are seen kneeling before the priest with their right hands united. The Virgin, robed in an ample mantle and hood, is placed in a profile view. The priest, habited in sacerdotal robes and a mitre, is in front. A company of eight persons stand behind St. Joseph, and about eleven are on the opposite side; among these are an aged man and woman, who are close behind the Virgin; and in the rear of these is a woman holding a naked child by the hand. The sanctity of the married couple is indicated by the appearance of the third person of the Trinity over their heads. Engraved by Dughet and L. de Chatillon.

140. Ordination. In this composition, Jesus, the institutor of the ordinance, stands on the right in a profile view; one

hand raised, points upwards, in allusion to the power which accompanies the charge, while with the other he is presenting the keys (symbols of that power) to St. Peter, who receives them meekly on his knees. Four of the disciples stand together on the farther side of St. Peter, a fifth is kneeling with his hands crossed on his breast behind him; five others stand together in two groups on the left, and the remaining one, apparently kneeling, is perceived between them. The view is bounded by the city of Cæsarea, situate in a hilly country. Engraved by Dughet and L. de Chatillon.

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141. Extreme Unction. This affecting scene exhibits a dying man extended on a couch; a priest, bending over him, is administering the solemn ceremony of anointing his hands and eyes with the consecrated unction. The minister is attended by two youths, one of whom, kneeling, holds a large open book; the other stands with a torch in his hand. Among the relations and friends, who surround the dying man, is a female sitting at the foot of his couch, concealing her face with her hand; three women are also at the head of the bed, one of whom has a child in her arms; the remainder are on the farther side of the couch bewailing the approaching dissolution of their relative. Engraved by Dughet and L. de Chatillon.

3 *ft.* 3 *in.* by 5 *ft.* 3 *in.*—C.

Now in the collection of the Duke of Rutland, at Belvoir.

The preceding series of the Sacraments was the first set which the artist painted. They were done expressly for the Chevalier del Pozzo.

A Series of the Seven Sacraments was sold in the collection of the Prince de Conti, 1777, for 3000 *fs.*, 120*l.*

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142. The Assumption of the Virgin. This exquisitely-beautiful picture represents the Virgin clothed in a red vest, a blue mantle, and a yellow veil, ascending with outstretched arms to the divine presence. Her bright and beatified countenance is directed upwards; four ministering angels float around, two of whom tenderly support her arms, while two others bear up the skirts of her robes. This truly elegant production is painted in the finest manner of the master. Engraved by Pesne, Dugney, Bettilini, Dague, and in the Musée Napoléon.

2*ft.* 1 *in. by* 1*ft.* 2 *in.*—C.

Valued by the Experts du Musée, 1816. . 20,000*fs.* 800*l.*
Now in the Louvre.

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143. The Virgin appearing to Saint Frances. The scene exhibits the interior of a temple, in the front part of which is St. Frances on her knees, her attention being fixed on the Virgin, who stands on a cloud before her, holding in her extended hands a number of broken and blunted arrows. She is clothed in an abundance of drapery, and appears to look with a benign aspect on the worshipping saint. In a remote situation in the temple is seen an angel, bearing a shield and naked sword, driving out the demon of Envy, who carries a dead child on her shoulder, and is dragging a body by the leg. A dead female lies also on the pavement. Engraved by G. Audran and P. de Poilly.

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144. The Virgin, with the infant Saviour in her arms, appearing to St. James the Major. This legendary event is stated to have occurred on the banks of the Ebro, when five of the Apostles were enjoying the breezes of a fine evening, at

that moment the Virgin is recorded to have descended on a cloud and pillar of jasper, accompanied by angels, and commanded them to build a church on the spot on which they stood. Struck with the celestial apparition, three of the Apostles have prostrated themselves on their knees, and one is bowing his head to the earth; all of them view with expressions of devotion the heavenly vision. This picture is painted in a free and masterly manner on a brown ground. It was done about the year 1630, and is consequently an early production. Engraved by Bouilly in the Musée Napoléon.

8*ft.* 6*in.* by 5*ft.* 10*in.*—C.

Valued by the Experts du Musée, 1816.

Now in the Louvre.

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145. St. Norbert. This picture also illustrates a legendary tale of the Romish Church. The Virgin, bearing the infant Saviour on her knees, is seen seated on a cloud suspended over an altar, bestowing upon St. Norbert the cope of his order, which he receives with profound veneration on his knees. Engraved in the Dusseldorf Collection. This picture was formerly in the Dusseldorf Gallery.

2*ft.* 7*in.* by 2*ft.*—C.

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146. The Marriage of St. Catherine. The composition consists of eight figures, representing the Virgin, clothed in a red vest and a blue mantle, seated on the right, bending forward and holding the infant Saviour on her knee, while he places a ring on the finger of St. Catherine: behind is an angel bearing a sword, the instrument of her martyrdom; and on the right are two other angels witnessing the mystical

union of the Saviour and Saint. Two infant angels are behind the Virgin, one of whom has a palm branch in his hand. This admirable picture is unusually rich and harmonious in its colouring.

4*ft.* 6*in.* by 6*ft.* 5½*in.*—C.

Now in the collection of the Earl of Ashburnham.

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147. The Virgin absorbed in Meditation. Done the size of life. This picture was painted in 1655, for M. de Chantelou.

9*ft.* by 5*ft.*—C.

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148. St. Peter and St. John healing the Impotent Man. The miracle is represented as occurring at the Beautiful Gate of the temple. The two Apostles are seen on the summit of a noble flight of steps, apparently about to enter the portal of the edifice, when their attention is suddenly arrested by the plaintive entreaty of a poor cripple, who sits at the base of a column: "Then Peter said, silver and gold have I none, but such as I have I give thee; in the name of Jesus Christ of Nazareth, rise up and walk. And he took him by the right hand and lifted him up."—*Acts* iii. This is the moment depicted, St. Peter being in the act of extending his hand to raise the cripple, while St. John indicates by the elevation of his hand the source from whence their power is derived: several persons are near them, some of whom are entering the portal, while others are ascending the steps in front; one of them is bestowing alms on a poor woman seated with a child reclining in her lap, another is near the centre,

with his back to the spectator, apparently speaking to a man who is descending the steps, and at whose side is a woman with a basket on her head. The receding part of the picture is occupied with beautiful buildings. This picture was painted in 1655, for M. Mercier, treasurer at Lyons. Engraved by C. Stella, Audran, and Wolf, *ex.*

4*ft.* 3*in.* *by* 5*ft.* 4*in.*—C.

Collection of Lord Radstock, 1826. (by Mr. Christie) 463*gs.*
Now in the collection of W. Wilkins, Esq.

A duplicate of the preceding, with some variations, is in the collection of the Prince of Lichtenstein, at Vienna.

4*ft.* by 5*ft.* 4*in.*—C.

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149. The Death of Sapphira. This awful event, as recorded in Acts v., is represented as passing in the exterior court of a house. St. Peter, St. John, and another Apostle, stand together on an ascent of two steps at the side of a building on the left: the former, clothed in a blue vest and yellow mantle, is pointing towards the expiring Sapphira, who lies prostrate on the pavement, fast sinking in death; a man and a woman appear to commiserate her sufferings; the former while holding her arm, is evidently appealing to the Apostle for compassion, while the latter is endeavouring to raise her up: beyond these is a woman, whose gesture and expression evince the poignancy of her feelings; and a third female, carrying a child under her arm, is retiring from the scene, inviting the former to accompany her. The remaining person is a man, standing at the extremity of the group in the centre, who appears also to be about to retire, with sentiments of displeasure. The view from hence exhibits the street of the

New Testament Subjects.

city composed of splendid edifices. This picture was painted for M. Fornant de Veynes. Engraved by Pesne, Bovinet, and Massard.

$3ft.\ 6\frac{3}{4}\ in.$ by $5ft.\ 9\frac{1}{2}\ in.$—C.

Valued by the Experts du Musée, 1816. 100,000*fs.* 4000*l.*
Now in the Louvre.

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150. Paul and Silas beaten and imprisoned by order of the Magistrates at Philippi, Acts xvi., 22. The scene exhibits the interior of a hall of judgment, at the extremity of which, on an elevation between pillars, are seated the three magistrates of the city: behind them stand about twelve persons. The order given for the punishment of the Apostles is being executed with alacrity. Paul lies prostrate in front, two of the ministers of punishment having caught hold of him; while Silas, with his hands bound behind him, is being cruelly insulted and beaten by three others. A crowd of people is seen at the entrance to the hall. Engraved by Pautre.

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151. Paul and Barnabas before Sergius Paulus. This subject is borrowed from the sixth and five following verses of the thirteenth chapter of the Acts, and represents the two Apostles in the presence of the governor, Sergius Paulus, who is seated in the chair of justice, placed at the side and exterior of a handsome edifice. The moment depicted is when Elymas the sorcerer is stricken with blindness for his opposition to the Apostles, and is addressing the astonished governor. Barnabas stands close behind Paul; and two armed soldiers are by their side. Beyond these are seen a number of spec-

tators; and at the side of the seat of justice, close to the front, are three persons of distinction conversing together. Engraved anonymous.

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152. The Vision of St. Paul. This eminent Apostle is represented in the supposed presence of divinity: four angels bear him in their arms, two of whom are infants, and the other two beautiful youths, clothed in robes of various hues. The Saint's countenance, expressive of devotion and humility, is raised and turned towards the left, and his arms are widely extended. This excellent little picture is painted in a clear and beautiful tone of colour. Engraved by Pesne, Natalis, and M. Natalis. Imported with the Orleans Collection in 1798, and then valued and sold for 400 *gs.*

1 *ft.* 3½ *in.* *by* 11½ *in.*—C.

Collection of George Watson Taylor, Esq., 1823. . . 305 *gs.*

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153. The Vision of St. Paul. The composition of this admirable picture differs very considerably from the preceding. The Apostle is here represented borne in the arms and on the knees of two youthful angels; while a third, buoyant behind him, holds one of his hands and points upwards. The countenance and outstretched arms of the Saint express his devotional rapture at beholding the heavenly vision. He is clad in a green mantle and a red vest, and the robes of the angels are composed of orange, blue, and pale yellow, of varied hues. Engraved by Dughet, Chasteau, and Niquet.

4 *ft.* 3 *in.* by 3 *ft.*—C.

Valued by the Experts du Musée, in 1816, 36,000 *fs.* 1440*l.*

Now in the Louvre.

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154. The Deity attended by a Multitude of Cherubim. The subject of this picture has, doubtless, reference to some event connected with divine revelation to man; for it represents the Eternal descending on clouds, looking down with compassion; both hands, in allusion to this feeling, are placed on his breast. He is accompaniel by angels, some of whom bear up his ample robes, others float buoyantly under him, most of them are looking down, apparently interested in a scene not visible to the spectator. Engraved in the travels of St. Non, and in outline by Soyer.

155. The Martyrdom of St. Erasmus. The composition of this picture exhibits the Martyr stripped, his hands bound over his head, and lying on his back over a wood frame, while the executioner stands over him performing the horrible sentence, extracting his bowels, which another is winding with a lever round a cylinder. The priest of Hercules, and three other persons, are witnessing the cruel operation; one of them, and the most remote, is a soldier on horseback. Two angels are seen descending, bearing the palm of martyrdom. This picture was painted about the year 1631, for the church of St. Peter, at Rome, from whence it was probably removed by the French during the war; for a picture of the same subject was exhibited in the Louvre in 1814, which was subsequently claimed and restored. This is among the very few (not more than three or four) which is signed with his name.

8 *ft.* 6 *in.* by 10 *ft.* 11 *in.*—C.

T. Couvay has engraved a print which corresponds very nearly with the preceding, entitled Martyre de St. Barthélémy.

156. St. Margaret. This beautiful allegory of religious faith, represents the Saint clad in a yellow vesture, and an

ample mantle of a blue colour, kneeling on her vanquished enemy, a monstrous and terrific dragon, and with extended arms and smiling countenance, receiving the reward of her victory from the hands of two angels, one of whom is about to place a chaplet on her head. The figures are of the size of life, and the production is in the artist's finest style. Engraved by C. F. Chauveau.

7 ft. 3 in. by 4 ft. 9 in.—C.

Exhibited in the Louvre in 1814, and claimed and restored in 1815. Now in the Royal Palace at Turin. Worth 500 *gs.*

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157. Saint Cecilia. Full length size.

A picture so described, is mentioned by Cumberland as being in the King of Spain's Collection at Madrid.

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158. St. Francis Xavier raising the deceased Daughter of a Japanese. The principal group consists of eleven figures, in the centre of which is the deceased lying on a couch, and a beautiful young woman bending affectionately over her head, while a second at her feet seems eager, with extended arms, to embrace her. The saint stands on the farther side of the couch, with his hands united, and his countenance directed upwards, where the Saviour is seen seated on clouds between two ministering angels. Engraved by S. Gantrel and P. Drevet. Painted for the altar of a Church.

Now in the Louvre.

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159. The Martyrdom of St. Cecilia. The scene exhibits the interior of a handsome temple, in which are assembled fourteen persons, the whole of whom have their attention directed to the martyred Saint. She is seen lying on the

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marble pavement in the centre, with her head reclining on a chair. Two men are near, one of whom kneels at her feet with a vase of ointment; the other, also kneeling, is at her side; the attention of both of them is directed to a priest, who appears to be pronouncing a requiem on the deceased Saint. Above is seen an angel descending, bearing a wreath and a palm. Engraved by Baroni.

160. St. Matthew writing his Gospel. The Apostle is represented in profile view, seated in the fore-ground of a landscape. He has an open book lying on his lap, and a pen in his hand, his attention being directed to an angel, who stands by dictating to him. Engraved in outline by M. Poitevin.

161. Revelation and Mental Darkness. This subject is allegorically exemplified by a female of great beauty having wings, and clothed in ample robes, standing with one foot on a pedestal, holding with the left hand a large book which rests on her knee, and in the other hand a pen, ready to record whatever inspiration may dictate. Her wings, and the beauty of her form, indicate her celestial nature, and the figure is an admirable personification of Revelation. The opposite character is also delineated by a female, who stands on the left, with her face and the whole of her person covered with drapery, holding with much ceremony a sphynx in her hands; this object, and the covering of the eyes, is intended to represent the darkness of unassisted nature. Above is seen the symbol of the great first cause, who, with outspread hands, is dispelling the mental darkness, and again pronouncing the omnipotent fiat;—"Let there be light." Engraved by Mellan, from a drawing done for the frontispiece to the Bible.

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162. The Discovery of Achilles among the Daughters of Lycomedes. The subject is composed of six figures, grouped on the fore-ground, three of whom are the daughters of the King of Scyros; one of them, attired in robes of yellow and scarlet colours, is kneeling by the side of a coffer containing jewels and trinkets, and in the act of turning round, discovers with surprise her disguised companion, bending one knee, drawing a sword from its scabbard, and viewing with glistening eye the shining blade. This circumstance is observed by the wily Ulysses, who, with his companion, is kneeling by the side of the casket. Ulysses wears a white turban, and a blue mantle with yellow sleeves; the attention of his friend is directed to two other ladies, who stand opposite to him, and to one of whom he is handing a looking glass, while the other is pointing to some object in the box. A helmet lies on the ground in front, and a yellow mantle is thrown on a wall at the side, against which grow clusters of trees. On the opposite side is seen a small portion of the portal of a house. Engraved by Pesne.

3*ft.* 2*in.* by 4*ft.* 3*in.*—C.

Collection of the Prince de Conti, . 1777. 3700*fs.* 148*l.*
———— Welbore Agar Ellis, Esq. 1807. . . . . 450*l.*
———— John Knight, Esq. . . 1819. . . . . 143*gs.*
Now in the possession of Stephen Jarrett, Esq.

163. The Discovery of Achilles. The composition of this picture differs in every way from the preceding; for the

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disguised hero is here bending with one knee on a shield, holding a drawn sword in his hand, and, having a helmet on his head, is viewing himself with apparent delight in a glass. Ulysses and his friend stand together, a little beyond him, observing with pleasure the effect of their stratagem. Three of the daughters of Lycomedes are seated round the casket choosing jewels, and a fourth woman, who has the appearance of a domestic, stands behind them. The distance is composed of a lake surrounded by well-wooded hills, on the summit of which stands a noble palace. Engraved anonymous.

3*ft.* 2*in.* by 4*ft.* 4*in.*—C.

A picture representing the above subject was sold in the collection of Sir Gregory Page Turner, Bart., 1815, for 95*gs.*

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164. Theseus dicovering his Father's Sword and Sandals. This picture exhibits a portion of a beautiful temple, near which, and close to the front, is the young hero in the act of raising a ponderous stone, under which are concealed his father's sword and sandals; his mother, Æthra, stands by leaning on the shoulder of a young maiden, apparently directing him in the discovery. Engraved anonymous.

3*ft.* by 4*ft.* 1*in.*—C.

Collection of M. Lambert, Paris, .	1787. .	4901*fs.*	196*l.*
——— John Knight, Esq. .	1821.		570*gs.*
Anonymous, by Mr. Christie, . .	1801.		180*gs.*

A repetition of the preceding picture, painted in the artist's best period, is in the Florence Gallery.

3*ft.* 1½*in.* by 4*ft.* 2½*in.*—C.

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165. The Testament of Eudamidas. This singular and interesting story, of Grecian origin, is exemplified in this

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picture with unaffected truth and simplicity. The dying man is seen extended on a couch, summoning his remaining strength, while dictating his last will, by which he shows his firm confidence in the fidelity of his friends, in bequeathing to them his mother and daughter. "I leave," said Eudamidas, "my mother to Arcteous, that he may support her; and to Charexenes, I bequeath my daughter, that he may see her married, and give her as large a portion as he can; and if either of my two friends should die, I expect that the legacy I leave him shall descend to the survivor." His aged parent is seated at the foot of the bed deeply affected, and his daughter sits at her feet, reclining her head on her lap, with her face bathed in tears. The proctor, an old man, is seated on a stool in front, recording the will; and the physician stands on the farther side of the couch with one hand on the bosom of the dying man, and the other placed on his own, apparently counting the throbs of healthful life and approaching death. This excellent work of art is well engraved by Jean Pesne.

3 *ft.* 2 *in.* by 5 *ft.* 4 *in.*—C.

A study for the preceding picture is in the collection of Paul Methuen, Esq., at Corsham.

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166. The Preservation of Pyrrhus. The subject represents the moment when the few faithful adherents of Æacides, having escaped from the city of Epirus during an insurrection, bringing with them the infant Pyrrhus, are arrived at the bank of a river. Having no means of crossing the stream, and unable to make themselves heard by those on the opposite shore, they inscribed the royal infant's name on two pieces of bark, one of which they stuck on a spear, the other they attached to a stone: two of the party are in the act of

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throwing these over to the Mégareans, who, being thus informed of the quality of the fugitives, sent over a raft for Pyrrhus and his brave protectors: with the latter are three women, one of whom is kneeling in front, receiving in her arms the infant prince from a soldier, who is looking towards the opposite shore, anxiously watching the effect of the intelligence; the other two women, with similar feeling, are looking round, dreading the approach of an enemy, whose advance is impeded by only two soldiers. In the distance is seen the beautiful entrance to a city, towards which two men on horseback are going through a rocky defile, and are passing by a statue of Mercury. This picture has suffered severely in all the half-tones, in consequence of the protrusion of the red ocre ground. Engraved by G. Audran, Chasteau, anonymous, and Niquet.

3*ft.* 9 *in.* by 5*ft.* 1 *in.*—C.

Valued by the Experts du Musée, 1816. 60,000*fs.* 2400*l.*
Now in the Louvre.

A repetition of the preceding picture, of a smaller size, is in the collection of Lord Darnley, at Cobham Hall.

2*ft.* 5 *in.* by 3*ft.* 4½ *in.*—C.

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167. Alexander sacrificing at the Tomb of Achilles. The mausoleum of the Greek hero is placed on an elevation of several steps in the centre of the view: a bas-relief adorns the entablature, which is surmounted by a statue of the warrior. In front of the tomb stands a venerable priest burning incense on a tripod; he is attended by priestesses and a youth; the latter carries a lyre. Alexander is seen at the side, clad in a single robe, which hangs behind, and leaves the whole of his figure exposed; he is in the act of taking an offering from a

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female, who bends on one knee before him while presenting it; two other attendants are behind him. Close to this group are two men, one, quite naked, appears to be approaching; at the foot of the steps, and close to the side, are several soldiers with banners. The distance exhibits on one side, a large bay, and on the other a portion of a city. Engraved by G. Van Houten.

3*ft.* by 4*ft.* 2 *in.*—C.

Collection anonymous, . . *Paris*, 1786. . 2600*fs.* 104*l.*
——— Ditto, ... *Ditto*, 1787. . 1765*fs.* 70*l.*

168. The Discovery of Remus and Romulus. This subject is exemplified by a composition of eleven figures, and a number of cattle distributed along the fore-ground of a hilly country. The principal group, occupying the centre, consists of two men, two women, and a boy: one of the former, doubtless intended for Faustulus, holds one of the newly found infants in his arm, and is addressing the woman (perhaps intended for Lupa), who holds the other infant: she and her companion, who has a distaff in her hand, appear to be listening to the tale of the shepherd; his recital is further illustrated by the second peasant, who stands by him, pointing to a distant river (the Tiber), where the infants were found. At the foot of a tree at the side, is a herdsman sitting on a stone, milking a goat: and on the opposite side are three young women on the margin of a stream, who appear to have suspended their occupation in order to listen to the shepherd's tale. A statue of Pan, and other remains of sculpture and ancient architecture, adorn the sides and summit of an adjacent hill. Engraved by Peyron.

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169. The Rape of the Sabines. This bold political occurrence is exhibited as passing in the forum of the newly-erected city. Romulus, its founder and king, stands on an elevation at the side between two columns, holding a royal wand in one hand and raising the skirt of his robe with the other; the latter motion being the signal for every Roman to seize a Sabine wife. The games in honour of the god Consus, have ceased, and a scene of uproar and confusion has succeeded. Amidst the numerous groups of struggling women and resisting fathers, is one close to the front, composed of a fine athletic man standing across a prostrate woman, in the act of striking her aged parent, who has seized him round the loins; near these are an aged woman sitting on the ground bewailing the loss of her child, and two infants, one of whom lies on its back, crying. On the opposite side are two sturdy Romans, each bearing in his arms a fine woman; a lictor, with the fasces in his hand, stands near them, viewing the contest. This capital production is painted in the most esteemed manner of the master, and has the advantage of being clear in its tones of colouring and in excellent preservation. Engraved by G. Audran.

4*ft.* 6*in.* by 6*ft.*—C. *(about.)*

Now in the collection of Sir Richard Colt Hoare, Bart.

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170. The Rape of the Sabines. The composition of this picture differs in every way from the preceding. The place exhibits a large open square surrounded by beautiful edifices; in front of one of them, and on an elevation at the side, stands Romulus with two senators behind him; he is dressed in military attire, and in the act of raising the skirt of his robe,

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at which preconcerted signal every soldier has seized a Sabine woman, and a scene of confusion and strife has succeeded the festive games. Among the numerous groups may be noticed on the right in front, a soldier bearing off a struggling female, who has knocked his helmet from his head and is pulling his hair; a little retired from these are two lictors, before whom an aged woman is kneeling and supplicating their aid. On the opposite side is a Roman seizing a young woman, who is running after her father, and the latter, while endeavouring to escape, looks round at her ravisher. Towards the side is an interesting group, composed of an aged woman sitting on the ground, sheltering between her knees a young girl, whom a youth by entreaty, seconded by a little force, is endeavouring to obtain. In the more distant groups are seen soldiers on horseback and others on foot, either forcibly bearing off the Sabine women, or combating with their protectors. Engraved by Pool, Laurent, Girardet, Baudet, and Bovinet.

4 *ft.* 8½ *in.* by 6 *ft.* 1 *in.*—C.

Valued by the Experts du Musée, 1816. 150,000 *fs.* 6000*l.*

Now in the Louvre.

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171. The Continence of Scipio. This picture is composed of twelve figures, representing the noble Roman, clad in a yellow vesture and a red mantle, seated on an elevation at the side, extending his hand apparently addressing the young Carthaginian, who with his affianced bride is standing before him: the former is bowing, gratefully acknowledging his generosity and justice, and the latter is seen in a front view, with two young women, suitably attired, standing behind her: a fourth female, clothed in white, is behind the hero holding a

chaplet over his head. Two lictors with the fasces stand on his right, and a group of four soldiers is on the apposite side. Engraved by C. Dubose, and in the Houghton Gallery, by Legat.

3 *ft.* 9 *in.* by 5 *ft.* 4 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

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172. The Continence of Scipio. A picture of this subject, differing materially from the composition of the preceding, and done *en grisaille*, was formerly in the Dusseldorf Gallery, and is engraved in that collection.

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173. Coriolanus overcome by the entreaties of his Wife and Mother. The inhabitants of Rome, dreading the vindictive anger of their banished general, who with a numerous army of Volscians, was then besieging their city, and all means of appeasing his wrath by embassies having been tried in vain, at last prevailed upon his wife and mother to use their endeavours to save their city from the horrors which threatened it. This picture represents the moment when his mother Volumnia, and his wife Vergilia, have thrown themselves on their knees before him, one with extended arms imploring his clemency, and the other pointing to his beloved children; these are seconded in their entreaties by three other females. The tears and prayers of his mother and wife have succeeded, and the once obdurate general is in the act of sheathing his sword, and apparently exclaiming, "You have saved your country, but lost your son." Two Volscian soldiers stand behind him, and a third is opposite the group. Engraved by G. Audran, Baudet, and Picard.

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174. The Fæliscian Schoolmaster punished. This extraordinary and interesting event, recorded in Roman history, is illustrated in the composition of this picture with admirable force and effect. Furius Camillus, the Roman general, is seated on the left, surrounded by his officers, lictors, and standard-bearers; his countenance is animated with indignation, and one hand is extended as directing the punishment of the treacherous schoolmaster: the latter, stripped to the waist, and with his hands bound behind him, is receiving from the hands of his scholars the chastisement due to his baseness; several of the youths are bending in gratitude to the general, and others precede their master, animated with similar feelings. The towers and other buildings of the city of Fælisci are seen on the distant hills. According to Felebian, this picture was painted in 1637. There is an etching of it by Audran on an outline by Poussin.

8*ft.* 6*in.* *by* 5*ft.* 10*in.*—C. *(about.)*

Valued by the Experts du Musée, in 1816.

Now in the Louvre.

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175. The treacherous Schoolmaster of Fælisci punished. This picture differs in many of its details from the preceding; and is also of a smaller size, and was done some years previous to the period above stated. This is perhaps the one which was sold in the collection of De Heer J. Meyers, Rotterdam, 1772, 1300 *flo.*, 117*l.*

3*ft.* 4*in.* by 4*ft.* 6*in.*—C.

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176. The Death of Germanicus. This brave and virtuous Roman is represented lying on a couch, sinking under the

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effects of virulent poison. On one side of him is seated his disconsolate wife, Agrippina, bathed in tears, and near her are three of his children; the youngest is in the arms of a female standing behind. Around his couch stand a number of his faithful soldiers, deeply affected at the approaching dissolution of their beloved general; to these he is turning his dying countenance, and appears, by the motion of his hand, to be recommending his wife and children to their protection. This excellent picture was painted for the Cardinal Barberini. Engraved by Chatillon, Coelmans, and twice anonymous, one of which is in mezzotinto.

177. The Death of Philemon. The Greek poet is represented sitting at the exterior of a building, with his hands clasped, his countenance greatly excited, and his whole frame apparently convulsed with laughter, at seeing an ass eating figs from a basket, which stands on a pedestal at the side. A young man, the owner of the beast, stands on the farther side pointing to some distant object.

This picture was formerly in the collection of M. Dufournay.

178. The Plague of Athens. It is, perhaps, impossible for art to depict with greater pathos or more solemn effect, a subject so heart-rending as this picture exhibits. The view is a street of the splendid city of Athens, over which numbers of the plague-stricken inhabitants are distributed; some extended on the ground, others prostrated at the portals of the temples and public buildings. Among a group of the afflicted, in the fore-ground, are three women, two of them lying on mattresses, and the third seated at the side; near the latter

stands a man in a state of distraction, wildly tearing his hair with both hands; close to this person are two men and a woman sitting by the side of a dying female, whose noisome stench compels them to close their nostrils: with this group is an infant standing by the side of its deceased parent. It would be harrowing to describe all the scenes of misery and dismay, which meet the eye in every part of the picture; the very air appears pregnant with pestilence, and death, in his most horrible aspect, reigns triumphant throughout. Engraved by J. Fittler.

4*ft.* by 5*ft.* 8*in.*—C.

Collection of Henry Hope, Esq. . . 1816. . . . 200*gs.*

Now in the collection of Peter Miles, Esq., Leigh Court.

This picture was formerly in the possession of Horton Langstone, Esq., whose father received it from Cadiz, and is, perhaps, the same which was knocked down in a public sale by Mr. Christie in 1804, at 1000*gs.*

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179. The Conquest of Jerusalem, and Spoliation of the Temple by the Romans, under the command of the Emperor Titus. The composition represents a scene of confusion consistent with the subject; but, amidst the tumultuary movement, the victorious Emperor is seen receiving the homage of the Jewish citizens; and several Roman soldiers bearing away the costly vessels, and other treasures of the temple, are conspicuous. Presented by the Cardinal Barberini to the Prince d'Echemberg.

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180. The Conquest of Jerusalem by the Emperor Titus. This picture is said to be composed of much fewer figures

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than the preceding, and was perhaps intended as a companion, as they were both painted for Cardinal Barberini. The former was presented by him to the Prince d'Echemberg, then Ambassador at Rome, from the Court of Vienna; and this picture was many years in the possession of La Duchesse d'Aiguillon, from whom it passed into the cabinet of M. de Saintot.

181. Roman Charity. This affecting instance of filial affection, is represented by a beautiful young woman, who appears to be seated, bending forward, administering to her aged and famishing father nourishment from her breast. The face, seen in a profile, exhibits signs of apprehension, and the old man supports himself by placing one hand on her shoulder. Half-length figures. Engraved by J. Pesne.

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182. The Nurture of Jupiter. This admirable picture represents the infant deity in the arms of a nymph, who is crouching on the ground, giving him drink from a silver vase; while her companion, who is seated by them, is in the act of turning round to take from a hive some honey to nourish her charge. The former female is clothed in yellow and blue drapery, and the latter in a white vesture. On the opposite side of the picture is a faun bending on one knee, holding the goat Amalthæa, in readiness to foster the child. At the extremity of the group stands a decayed tree with the vine growing around its branches, and adjacent to this are some hives on the summit of some rocks: the distant landscape exhibits a hilly scene. Engraved by Castellus, and anonymous.

3*ft.* 2 *in.* by 4*ft.* 3½ *in.*—C.

Now in the Royal Museum at Berlin. Worth 500*gs.*

183. Jupiter and Calisto. The god, under the form of Diana, is represented sitting on a shady bank, embracing the beautiful nymph, who sits by his side with a spear in her hand; seven cupids are sporting around them, one of which, while flying, is discharging an arrow from his bow; a second is playing with the hounds of the supposed huntress; a third holds up the blazing torch of love; and two others, buoyant among the trees, are casting flowers on the heads of the lovers. Engraved by Frey and Daullé.

4*ft.* 1 *in.* by 5*ft.* 4 *in.*—C.

Collection of M. Le Baron Holback, 1789. . 4950*fs.* 198*l*

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184. Jupiter and Antiope. The Deity, under the form of a satyr, is bending on one knee by the side of the beautiful Antiope, who lies asleep naked on the margin of a stream, with her arm under her head and her hands folded on her bosom. Two cupids are present; one of them stands by with a lighted torch; the other, hovering above, is about to discharge an arrow from his bow. Engraved by Picard, jun.

This is probably the picture which was sold in the collection of Sir Simon Clarke Bart., and George Hibbert, Esq., 1802, for 147 *gs.*

185. Jupiter and Leda. The artist has supposed the nymph as about to enjoy the cooling freshness of a stream, and she is accordingly sitting naked on some stone work at the side, ready to enter; while thus prepared, her attention appears to be arrested by the approach of the wily deity under the form of a beautiful white swan, who with graceful movements is skimming along the liquid element, attended by two cupids, and has nearly reached the steps of her seat, where a third cupid stands, ready to remove the last light covering of the nymph. A large drapery is suspended to some trees behind her, and above are seen three winged boys, one of whom is discharging an arrow from his bow. Engraved by Vangeliste, and anonymous.

186. Apollo and Daphne. This picture is composed of eleven figures, grouped on the confines of a wood and the borders of a stream, and represents the moment when the love-smitten god has overtaken the fugitive nymph as she enters the arms of a river deity; the latter is recumbent on the ground, embracing her knees. Beyond them are seen two

naiades, and around are six cupids; two of whom are reclining on a bank in front, and three are flying in the air. Engraved by G. Audran, and in small, anonymous.

187. Apollo and Daphne. In this composition the deity is represented sitting on a bank embracing affectionately the half-transformed nymph; a river god is recumbent near them, with his hoary head resting on his hand, and a streaming vase by his side. A group of four cupids are seen playing with a cornucopia, and a fifth is flying above, with a bow in his hand. A quiver and a lyre are on a bank behind Apollo. Engraved by Chauveau.

188. Apollo and Daphne. Like the preceding picture, the moment represented is when the prayer of the beautiful Daphne is granted, and in accordance with the description of the poet:—

> "Scarce had she finished, when her feet she found
> Benumb'd with cold, and fastened to the ground.
> A filmy rind about her body grows;
> Her hair to leaves, her arms extend to boughs;
> The Nymph is all into a laurel gone,
> The smoothness of her skin remains alone:—
> Yet Phœbus loves her still, and, casting round
> Her bole his arms, some little warmth he found!"

The disappointed lover is bending by the side of the half-transformed nymph, extending his arms to embrace the still panting unligneous part. A river deity is seated at the foot of the forming tree, bending his hoary head drowsily over his

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chest; a cupid stands by him; and a second is flying above, towards the metamorphosed Daphne. This excellent work of art is distinguished by high classical feeling and masterly execution.

2*ft.* 3*in.* by 1*ft.* 10*in.*—C.

Collection of Lord Radstock, 1826. (by Mr. Christie) 295*gs.*
Now in the collection of the Earl of Northwick.

A picture representing the preceding subject was sold in the collection of M. Juliot, Paris, 1793, for 1800*fs.*, 72*l.*; and another by Mr. Christie, 1801, 200*gs.*

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189. Venus and Adonis. The beautiful goddess is represented naked, recumbent upon a bank asleep, and Adonis lying with his head on her bosom and his arms across her waist. Two cupids appear to be keeping watch near their heads; and upon a rocky eminence beyond them, is a river god reclining on a cornucopia and an urn; from the latter issues a stream, which ripples among the rocks. On the opposite side is a group of five cupids in pursuit of a hare; above are seen four others floating in a cloud, which overshadows the sleeping lovers, and conceals in part the car of the goddess. Two hounds, eager for the chase, are attached to a tree in the centre: quivers, bows, and arrows, lie scattered around. Engraved by Richard Earlom, from the picture when in the collection of Sir Joshua Reynolds.

2*ft.* 5½*in.* by 3*ft.* 3*in.*—C.

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190. Venus and Adonis. The subject is introduced in the fore-ground of a woody scene. The beautiful goddess is extended on her back asleep, while the youthful hunter, reclining by her side, is gazing on her charming form, and

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holding up a bouquet that she may inhale its fragrance. At some distance is seen a cupid holding in a leash a brace of hounds. The mantle and spear of the lover lie on an inclining tree near them. Engraved by J. Go.

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191. Venus and Adonis. The composition of this picture represents the Queen of Love recumbent on a rock, with some drapery under her, turning with an alluring smile to Adonis, who reclines by her side with a spear in his hand, apparently about to quit her. Above are seen the car of the goddess and three cupids; two of them are embracing; and a third is looking at the cooing doves, while flying among the trees which bound the scene. Engraved by M. Pool, P. Tangé, and J. Smith.

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192. Venus and Adonis. The son of Myrrha is represented with his brows decked with a chaplet, and clad in a blue mantle, sitting on a bank at the side, holding the goddess in his arms. Two cupids are before them; one holds a spear, and the other is caressing the huntsman's dog; a third cupid, flying above, is about to discharge an arrow from his bow. On the opposite side are a river deity and a cupid on the bank of a stream. This picture has suffered greatly by the protrusion of the brown tints, and ground colour.

2 *ft.* 3 *in.* by 3 *ft.* 5 *in.*—C.

Now in the Florence Gallery. Worth 200 *gs.*

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193. Venus and Adonis. This fifth picture of the subject represents the goddess recumbent on some red drapery, with

her head resting on the lap of her lover, and her arms extended, inviting his embraces. Close to the front of the picture are two cupids; one lies asleep, and the other is amusing himself with the doves of Venus: these, together with a torch, which lies on the ground, and a hound impatient for the chase, have an allusion to the huntsman. A little remote from the lovers are three cupids decorating the car of the queen with flowers, and two others are amusing themselves with her swans. This picture is also unfortunately painted on a red-ochre ground.

3 *ft.* 2 *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of George Wilbraham, Esq.

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194. Venus and Adonis. A picture so described was sold in the collection of the Earl of Besborough, 1801, for 162*l.*

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195. Venus bewailing the Death of Adonis. The deceased huntsman is represented lying on his back on the fore-ground of a woody landscape; and the beautiful goddess, kneeling in despair by his side, is pouring ambrosia from a vase on her lover's head, around which instantly spring up anemonies; two cupids are near, deploring his death, and at some little distance is seen the car of the goddess; more remote, is a river deity lying asleep. Engraved by Baguoy, from a picture then in the Musée Français.

1 *ft.* 8 *in.* by 3 *ft.* 8½ *in.*—C.

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196. Venus and Mercury. The fabled messenger of the gods is represented sitting naked on a bank, with the goddess

of beauty reclining by his side. Before them are six cupids; one is wrestling with an infant satyr, and has thrown him on the ground; a second stands with a wreath in each hand, to crown the victor; others are in a group behind the latter, amusing themselves; a seventh is seen flying towards the lovers with a bow in his hand, from which he has discharged an arrow. The car of the goddess, and her doves, are near a clump of trees in the centre of the scene. Engraved by Fabriti Clarus.

A picture corresponding with the preceding, omitting the group of five cupids, is in the Gallery at Dulwich.

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197. Mars and Venus. The composition represents the two lovers sitting together on a bank, at the foot of some trees in the centre of the picture. The god of war is seen in nearly a front view, looking affectionately at his beautiful companion, who is turning towards him, and extending her hand to remove the sword which he holds. They are surrounded by six cupids; one is taking the helmet from the warrior's head, a second is removing the shield from his arm, and a third is detaching his sandals; of the remainder, one stands at the side with his eyes bandaged, and a bow in his hand, and another is riding on the back of a dog; beyond the latter is a river nymph leaning on a vase. Engraved by Fabriti Clarus.

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198. Mars and Venus. The scene here exhibits an open country, with two trees at the side, to which is attached some drapery; at the foot of these are the two lovers recumbent on

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the ground; the beauteous queen lies naked in front, and Mars on the farthest side, with his hand under her chin. On the opposite side are seven cupids; some are amusing themselves with the armour of the warrior, others are playing with the swans of Venus, and one is riding on a dog. Engraved by Blot and Niquet, in the Musée Français.

2*ft.* 10*in.* by 3*ft.* 6*in.*—C.

Valued by the Experts du Musée, 1816.

Now in the Louvre.

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199. Venus and Love. The goddess is represented sitting unrobed on the ground, and reclining back against a bank, which is partly covered with her drapery: one hand is placed on her thigh, and the other, raised to her neck, holds part of her raiment. Cupid stands at her side, raising with both hands her mantle. Some rocks and the boles of three trees occupy the back-ground. Engraved by Baudet.

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200. Venus appearing to Æneas. This admirable picture represents the goddess buoyant in the air, attended by three cupids, her arms extended, and her attention directed to her son Æneas, who stands at the side, viewing with silent admiration the magnificent armour and arms which are attached to the bole of a tree before him, and to which the goddess points. In the interval is introduced a river deity recumbent, and beyond him is a naiad seated by the side of a vase arranging her hair; a second nymph is seen at the side, reclining near some rocks. This is a work

of the highest excellence, in drawing, composition, and colouring. Engraved by N. Loir.

3*ft.* 2 *in.* by 4*ft.* 8 *in.*—C. *(about.)*

Collection of the Prince de Carignan, 1742. . 1105*fs.* 44*l.*
——— M. Robit, . . *Paris*, 1801. . 8520*fs.* 341*l.*

Exhibited in the British Gallery in 1832.

Now in the collection of Lady Clarke, of Oak Hill.

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201. Venus appearing to Æneas. This composition differs very materially from the preceding; for the goddess is here represented enveloped in an ample mantle, which flutters in the air behind her, standing in a splendid car looking at her son, and pointing to the gorgeous armour and arms destined for his use, which are attached to the bole of a tree at the side. The warrior corresponds, both in attitude and dress, with that in the above picture, with the exception that the position is reversed. He wears a helmet decked with plumes, and his armour is partly concealed by a mantle; one hand is advanced, and the other extended at his side, expressing admiration mingled with surprise. Behind him is a river deity recumbent on a bank, and a group of cupids attend the goddess. The scene exhibits a bold rocky site. Engraved by Franc Aquila.

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202. Venus and Cupid. The goddess, fatigued by the chase, is represented reposing on some white drapery by the side of a bank, and Cupid lies asleep at her feet. A little retired are seen three shepherds peeping from behind a hill at the sleeping deity.

2*ft.* 7 *in.* by 3*ft.* 6 *in.*—C.

Now in the Public Gallery, at Dresden.

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203. Vulcan's Cave, with the Cyclops. A picture so described, was sold in the collection of M. de Calonne, 1795, for 73*l.*

204. The Birth of Bacchus. Agreeable to the fabled history of this divinity, Mercury is represented as having just alighted on the island of Cubæa, and is giving the newly born infant into the care of the nymphs; one of whom, seated on the ground, is willingly receiving him, while a second, leaning on the shoulder of her companion, is turning round, and apparently communicating the event to five other nymphs; two are wantoning in a cooling stream, two others are seated on its margin in conversation, and the remaining one stands by looking on. A covered table, on which are gold cups and vases, is placed on the farther side of the nymphs; and vines, laden with fruit, grow luxuriantly around it. In the opposite side of the picture are introduced Narcissus and Echo; the former lies on the bank of a stream amidst flowers, and the latter sits pensively on a rock beyond him. The poetry of the picture is heightened by the presence of Pan, who is seen on the summit of a distant hill playing his rural pipe; and in the heavens appear the Queen of Love reclining in her car, and Phœbus rising above the distant hills. Engraved by J. Verinus.

205. The Birth of Bacchus. The composition of this picture differs considerably from the preceding, for Mercury here, while delivering the infant to the nymphs, points to the heavens, indicating the source of his birth, and Jupiter, with his handmaid Hebe, are there seen on a cloud. The table is also omitted, and in its place is a number of vases standing

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on a bank, partly covered with drapery; this is sheltered by surrounding hills, surmounted by clusters of trees; and on their sides the vine grows luxuriantly. On the top of the centre hill is seen Pan, seated in a reverse position to that in the former picture, playing his pipe. Echo is also more clad, and sits by the side of a rock with her arms over her head. In other respects the figures correspond very nearly with those before described. Engraved in the Orleans Gallery by Dambrun.

3*ft.* 9 *in.* by 5*ft.* 6 *in.*—C.

Valued in the Orleans Collection, .	1795.		500*gs.*
Collection of Willett Willett, Esq. .	1813.	(bought in)	280*gs.*
——— Ditto, (by Mr. Christie,)	1819.		169*l.*
——— Chevalier Erard, *Paris*,	1833.	17,000*fs.*	680*l.*

206. The Nurture, or, as it is more usually styled, the Education of Bacchus. The subject is introduced on the fore-ground of a beautiful arcadian scene. The infant deity is seen drinking eagerly from a cup, held by a satyr, who is kneeling, and replenishing the bowl by squeezing the juice from a bunch of grapes into it; a faun supports the infant behind, and the nymph Ino, to whose care the child was confided, stands by with the thyrsus in her hand, ready to receive him. Another of the nymphs of Nisa is reposing naked on her back, close to the front of the picture, and a cupid lies asleep on her bosom. A second cupid is introduced playing with a goat; and at a little distance, on the opposite side, are two others embracing, or wrestling. Engraved by Pool, and in the Musée Français, by Dupriel and Niquet.

3*ft. by* 4*ft.* 3 *in.*—C.

Valued by the Experts du Musée,	1816. .	40,000*fs.*	1600*l.*

Now in the Louvre.

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207. The Nurture of Bacchus. A picture corresponding with the preceding, but without the sleeping nymph and child, and also differing in the landscape, is in the Gallery at Dulwich.

2*ft.* 3*in.* by 3*ft.*—C.

This is probably the one which was sold in the collection of M. Mariette, 1775, for 2310*fs.*, 92*l.*

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208. The Nurture of Bacchus. The composition of this excellent picture differs in every way from the preceding; for the young deity is here seen sitting on the lap of a nymph who is kneeling, eagerly sucking the teat of a goat, which is held by a faun, whilst she holds the hind leg of the animal; two other nymphs are present; one is taking honey from a hive, the other is gathering grapes. On the opposite side and front is a panaen shepherd, recumbent on the ground, with the pipes in his hand and a crook lying in his lap: beyond him are several goats, and in the distance is seen a river bounded by rocks. This is an admirable production of the master. Engraved in outline by Soyer.

3*ft.* by 3*ft.* 9½*in.*—C.

Collection of M. Blondel de Gagny, 1776. 8500*fs.* 340*l.*
Now in the Dulwich Gallery.

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209. The Education of Bacchus. A picture so styled was put up at sale in the collection of John Knight, Esq. in 1819, and bought in at 550*gs.*

Same Proprietor, 1821, 590*gs.*

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210. Bacchus and Ariadne. In this composition, the artist has made the car and the attendants of the deity the principal

objects, and these occupy the whole of the fore-ground. The group exhibits in the centre, a beautiful nymph replete with wine lying naked on her back, and on the farther side of her, are two satyrs giving drink to the panthers which draw the car. At the head of the recumbent nymph, is a faun bearing vessels of gold on his shoulders; and close to him are three infants and a goat; two of them are playing on the ground, and the third is resisting the attack of the goat. In advance of the car is a dancing nymph gaily playing on the tambourine, and in the rear are a nymph beating the symbols, and a satyr blowing a horn. Silenus, mounted on an ass and supported on either side by a faun, is passing on the farther side of the panthers. Upon an eminence in the distance, Bacchus is seen with the beautiful Ariadne by his side. Engraved by Beauvais.

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211. The Triumph of Bacchus. This splendid picture represents the deity as a youth of great beauty, clothed in a scarlet vesture which floats airily over his shoulder, and seated in a car, holding the thyrsus in his hand; a male and female centaur are attached to the car; the former is mounted by a bacchante, who has a torch and a chaplet in her hand, while cupid directs their course: in advance of them are two of the menades or priestesses, one of whom carries the thyrsus entwined by a snake, and the other has a vine branch. The train of the peaceful conqueror is composed of Hercules, bearing on his shoulders the sacred tripod of Apollo; Pan playing on the syrinx; Silenus with a branch of the sacred tree in his hands, and three fauns: one of the latter bears a banner, on which is written, "Evoe, Evoe, hail, hail, to Bacchus!" The other two play on instruments of music. On the right of the fore-ground is a male figure recumbent

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(probably intended as an emblem of the groves), his brows are bound with ivy, and a branch of the same is inhis hand; and on the opposite side is an infant gathering a bunch of grapes. The surrounding scene exhibits a hilly country adorned with clusters of trees, and represented under the aspect of early morning, indicated by Phœbus rising in splendour above the hills, and shedding his glowing effulgence on the hemisphere. This picture may justly be reckoned among the finest works of Poussin.

4*ft.* 3*in.* by 5*ft.*—C.

Now in the collection of the Earl of Ashburnham.

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212. A Bacchalian Revel in honour of Pan. The subject is composed of thirteen figures, forming one large group, which occupies the whole extent of the picture. In the centre is placed a statue of the ancient symbolic deity, which a beautiful nymph, clad in a light blue vest, is adorning with flowers; with one hand she embraces the idol, while the other is extended to take some flowers from a faun: a nymph behind her is joyously striking the tambourine, and a third is approaching, bearing a dead faun. In front of these is a smiling nymph loosely clad in a red vesture, pushing backwards a wanton satyr, whom she holds down by his horn; behind her is a fifth female, in a blue mantle, riding on a goat, and extending her hand to take some flowers from a basket presented by a faun on his knees; another faun supports her, and a third close to them is sounding a trumpet. On the opposite part of the picture is a faun endeavouring to raise a drunken satyr, and a youth near them is performing some antic movement. Every figure appears to be excited by the most ecstatic wildness, both of look and gesture, agreeable to

the spirit of this ancient lubric ceremony, afterwards instituted at Rome, by the name of the Lupercalia. The thyrsus, masks, pipes, and goblets of the festival, lie scattered on the ground. Around is seen a beautiful arcadian landscape, composed of hills, groves, and rivers. This superb production is painted throughout in the most accomplished style of the master; and having been painted on a light ground, the beauty and clearness of the colours have been preserved in their original purity.

4*ft.* 5 *in.* by 4*ft.* 8½ *in.*—C.

Now in the collection of the Earl of Ashburnham.

213. A Bacchanalian Festival and Dance. This, like the preceding picture, is a learned illustration of the symbolical dionysia of the ancients. It exhibits, in glowing characters and classic taste, the wild revelry of bacchanals, fauns, and satyrs. The centre group is composed of a satyr and three fauns, the former is kneeling, emptying the contents of a bowl, which one of the latter (while dancing and waving aloft a vine branch) is replenishing from a vase; a second is animating them with the music of a flute; and the third, overcome by the inebriating juice, lies prostrate on the ground. A little retired is a table, on the farther side of which is a contest between a female centaur and an ass, ridden by a faun; near this, but more towards the side, is a gamesome satyress supported on a riotous goat by a faun. In the opposite side is seen the jolly preceptor and attendant on Bacchus, seated with his leg resting on the back of a tiger, and supported on either side by sylvans, one of whom holds a wreath over his head; this group is placed on the verge of a grove, to the trees of which is attached some drapery. The distance exhibits a wild and rocky country, adorned with clumps of trees. Engraved on a small scale by T. Phillibrown.

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This superlative picture was painted for the Cardinal Barberini; it was subsequently in the possession of John Lock, Esq., from whom it passed into the hands of John Purling, Esq.; at the sale of whose collection, in 1801, it was sold for 670*l.*, and was then bought for J. J. Angerstein, Esq. Engraved by G. Doo.

4*ft.* 8*in.* by 3*ft.* 1*in.*—C.

Now in the National Gallery. Worth 1200*l.*

214. A Revel and Sacrifice to Pan. The frequent repetition of these subjects shows how deeply the artist's mind was imbued with the love of sylvan rites and ceremonies, characteristic of the fabled golden age, when "In wanton dance they praise the bounteous Pan." Here the inhabitants of the groves, nymphs, fauns, and satyrs, have joyously assembled round an altar erected to the honour of the "universal deity," whose terminal image stands on the farther side of it. Some of them have partaken freely of the bounties of this "god of nature," and among them is a beautiful bacchante, who lies asleep towards the front of the picture: near to her are a nymph and a faun sitting together; the attention of the former is at the moment attracted by a sylvan, who is dragging a goat by the leg; a third female, with her hand raised to her head, is seen beyond them. In the opposite side of the picture is a car drawn by tigers, by which it would appear that Bacchus was present at the revel. A bacchante gaily striking the cymbals, a satyr laden with a large vase, and a bacchanal boy playing with the tigers, are also introduced. The landscape exhibits a beautiful arcadian scene, appropriate with the subject. Engraved by J. Rosa.

A picture corresponding with the preceding description is

mentioned by Cumberland in his catalogue of the King of Spain's pictures at Madrid, and he concludes his notice of it with the following emphatical commendation: It is "formed to captivate all beholders."

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215. Bacchanalians. The subject is composed of eleven figures, grouped on the fore-ground of an open and rocky landscape. In the centre are two beautiful nymphs or bacchantes, one of whom is seated playing on the lute, the other is recumbent near her, leaning on the lap of a faun, listening; the latter sits close to the front with his back to the spectator, and is raising his cup to have it replenished by a sylvan attendant, who is already engaged filling a cup held by an infant bacchanal: two other infants are near, one of whom is terrifying the other with a mask; a fourth boy lies asleep on the opposite side, where the ever-youthful Bacchus is seen recumbent amidst vine foliage; his attention is directed to two fauns, one of whom is dragging forward a goat; the other is cooling his temples with the juice of the grape poured from a cup. This group is in the shade of a cluster of trees. Engraved by Erlinger, and in the Musée by Niquet.

3*ft.* 7 *in.* by 5*ft.* 4 *in.*—C.

Valued by the Experts du Musée, 1816. . 30,000*fs.* 1200*l.*
Now in the Louvre.

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216. Bacchanalians. A repetition of the preceding picture, with some additional figures in the distance, and several variations in the landscape, is in the collection of Lady Mildmay, at Dogsmersfield.

3*ft.* 6 *in.* by 5*ft.* 6 *in.*—C.

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217. Bacchanalians Dancing. This, like others already described, has reference to the worship of Pan, whose statue is placed at the side. The composition consists of ten figures grouped in front of a temple. Among these, the nearest to the spectator are a nymph (seen in a profile view) and a satyr sitting together on the ground; the former has a beautiful youth, perhaps intended for Bacchus, lying asleep on her lap, and is in the act of taking a cup of wine from a sylvan attendant, while the latter is caressing her: beyond these are a nymph and a faun dancing to the sound of a pipe, played by a youth standing at the side, leaning against a tree. The remaining figures consist of three infants round a large vase near the statue of Pan. Engraved by J. Mariette.

A picture corresponding with the preceding is in the collection of David Bevan, Esq.

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218. A Bacchanalian Revel. Among the several figures composing this picture, are a bacchante and a nymph sitting together; the latter is playing an instrument of music, in which she is accompanied by bacchanals, and to the sound of which several are dancing. A statue of Pan is placed at the side, which a bacchante is decorating with flowers. Another group of sylvans is seen at some distance dancing. The personification of the God of Day adorns the upper hemisphere. Extracted from the catalogue.

2 *ft.* 9 *in.* *by* 3 *ft.* 8 *in.*—C.

Now in the collection of the Duke of Brunswick, Saltzhalen.

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219. Sylvans adoring Pan. Two nymphs, each bearing an infant in her arms, are here represented bending on their knees before a statue of Pan, and two other nymphs are approaching with offerings; these are followed by a faun and

a young female, the former has his arm round her waist; the latter carries an incense vase in her hands: above are seen two cupids, one holding a torch, the other a bow and an arrow. Extracted from the catalogue.

2*ft.* 9*in.* by 3*ft.* 7*in.*—C.

Now in the collection of the Duke of Brunswick.

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220. Nymphs, Satyrs, and Fauns. This subject appears to have reference to the nurture and education of Bacchus, for a beautiful infant, resembling that deity, is seen standing behind a nymph, who sits on an elevation in the centre of the group. The attention of both of them is directed to a satyr, who is on his knees raising a horn to his lips. A second nymph sits at the feet of the former, with a large vase in her hand; and close to the front are two bacchanalian boys lying on the ground, one of whom is asleep. At the extremity of the group, on one side, is a faun with a basket of fruit on his shoulder, and on the other side is a second sitting on the ground, partly concealed by the satyr. Engraved by J. Mariette.

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221. A Bacchanalian Dance and Revel in honour of Pan. This *chef d'œuvre* of art is a highly classic and poetical exposition of the mystic rites of the sylvan deity, so emphatically described by Milton: "And universal Pan, knit with the Graces and the Hours in dance, led on the eternal spring." The principal group consists of two nymphs and two fauns (emblem of the four seasons), dancing joyously in a ring. While thus performing their rounds, one of the former is squeezing the juice of grapes from her hand on two bacchanalian boys, who are struggling together to catch it; a third, overcome with its potent effects, lies asleep near

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them. In the opposite side is a statue of Pan adorned with flowers, in front of which is a satyr endeavouring to embrace a nymph, who in her struggles has fallen. One of her companions has seized the sylvan by the horn, and is about to inflict a blow on him with an empty golden vase, but is prevented by the prostrate female, and also by one of the dancers. A thick grove bounds the view on this side, and on the right the eye looks over a rocky landscape, represented under the aspect of a fine evening. Engraved by Huart, De Paray, and S. S. Smith.

3*ft.* 3*in.* by 4*ft.* 7½*in.*—C.

Collection of M. Randon de Boisset, 1777. . 15,000*fs.* 600*l.*
——— Count de Vaudreuil, 1786. . 15,100*fs.* 604*l.*
——— M. de Calonne, *London*, 1795. . . . . 870*l.*
——— Richard Walker, Esq. 1803. . . . . 840*l.*
——— Lord Kinnaird, 1813; purchased prior to the sale, by Mr. Hamlet, who, in 1826, sold it, together with the Bacchus and Ariadne, by Titian; and Christ appearing with his Cross to St. Peter, by Caracci; to the Directors of the National Gallery, for 7000*l.*

222. A Bacchanalian Revel. A picture so described was put up at sale in the collection of J. Troward, Esq. in 1807, and knocked down for the sum of 1500*gs.*

223. A Bacchanalian Scene. A picture so styled was sold in the collection of Henry Penton, Esq., 1800, for 580*gs.*

224. A Nymph with Satyr and Cupids. This sylvan subject represents a satyr bending on his knees, while a naked nymph mounts on his shoulders, and at the same time is

motioning her hand to a cupid, in front of them, to advance; the latter carries a pan pipe under his arm, and a torch on his shoulder; another boy is behind the nymph, with wreaths of flowers in his hand, with which he is about to adorn the sylvan couple; they are also followed by a faun bearing a basket of fruit on his shoulders. This picture is painted in the artist's clear and most esteemed manner. Engraved in mezzotinto by P. F. Tassaert, from a picture then in the collection of John Blackwood, Esq.

3 *ft.* 3 *in.* by 2 *ft.* 6 *in.*—C.

Now in the collection of the Earl of Darnley, at Cobham.

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225. A Nymph with a Satyr and Cupids. This excellent picture corresponds very near with the preceding. The chief variations consist in a cupid, who appears to be assisting the satyr to rise with his lovely burden. The faun, instead of a basket of fruit, bears a quantity of gold and silver vessels on his back. Engraved by Blot.

3 *ft.* 1 *in.* by 2 *ft.* 4 *in.*—C.

Now in the Gallery at Hesse Cassel. Worth 400 *gs.*

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226. A Nymph riding on a Goat. The composition consists of five figures, representing a beautiful nymph in a state of nudity, attempting to ride on a goat, in which she is assisted by a faun who is on the farther side of her. A cupid is flying before them, holding the end of a band of flowers attached to the horns of the animal. Close to them are a bacchanal boy and an infant satyr fighting; the latter is thrown down in the combat. The landscape exhibits a rocky scene with a tree near the front, among the branches of which the vine grows

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luxuriantly. This admirable example of the artist's pencil was formerly in the cabinet of M. Dufournay, and subsequently in that of the President Tugny.

It was sold by auction in 1751, for 860*fs.*, 34*l.*

Worth 300*l.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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227. A Nymph with a Cupid and Satyr. This expressive allegory of the power of Love is, with suitable propriety, introduced in a beautiful landscape, which may justly be styled the fabled groves of Arcadia. The omnipotent infant is represented holding Pan, or a satyr, by the beard, and presenting him prostrate on his knees to a beautiful nymph, who is recumbent on the ground attended by a second cupid; a little retired, on the opposite side, is a naiade reclining on a bank, with a vase in her hand, from which flows a rippling stream.

3*ft.* 1 *in.* by 4*ft.* 1 *in.*—C.

Collection anonymous, by Mr. H. Phillips, 1829.

Now in the collection of the Earl of Northwick.

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228. A Nymph and a Satyr. The view is chiefly composed of some high rocks, in front of which is seated a beautiful nymph holding a vase between her knees. She is quite naked, and seen in a profile view; her attention is directed to a satyr, who sits before her in the act of drinking from a vase, in which he is assisted by a bacchanal boy, who is holding up the foot of the vessel. A gold bowl is placed on the ground, at the side of the female. This very excellent picture is engraved by Coelmans, in the gallery of M. Boyer.

2*ft.* 6½ *in.* by 2*ft.* 1 *in.*—C. Worth 300 *gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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229. A Nymph and Satyr. This group is composed of a beautiful nymph nearly naked, and seen in a profile view, seated on some red drapery, struggling feebly against the rudeness of a satyr who is on his knees before her, attempting to remove the covering from her waist; her efforts are seconded by a cupid, who is pushing him aside with one hand, while the other is raised to strike him with his bow. A statue of Pan, partly covered with drapery, is on the farther side of the group, beyond which is a cluster of trees. This is painted in the artist's best manner.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. Worth 300 *gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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230. A Sleeping Nymph and Satyrs. The view exhibits a richly-wooded scene, on the fore-ground of which is a beautiful nymph lying asleep on her back, with some drapery under her: two satyrs have approached, one is kneeling at her feet, cautiously removing the vesture from her loins; the other is behind a tree, observing him. Close to the head of the female is cupid, lying on her drapery, archly looking at the intruder. This is a most carefully-studied and well-finished production.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Collection of Henry Hope, Esq. 1816. . . . . 145 *gs.*

Now worth 300 *gs.*

Bequeathed, together with a valuable collection, by the Rev. H. Carr, to the National Gallery.

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231. A Sleeping Nymph and Satyrs. The principal group in this picture corresponds with that of the preceding, with the exception of its being in reverse; but the landscape differs

very materially. In addition, two sylvans are seen under the shade of a clump of trees at a little distance on the right. This picture was formerly in the Falconieri Palace. Engraved by Daullé.

2*ft.* 6 *in.* by 3*ft.*—C.

Sold in a sale by Mr. H. Phillips, 1815. . . . . 150*gs.*

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232. Nymphs and Satyrs with a group of Boys. A picture so described, was sold in the collection of John Purling, Esq. in 1801, for 155*gs.*

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233. Venus and Cupid attended by a Faun. A picture so described, was sold in the collection of the Marquess of Lansdowne, 1806, for 138*gs.*

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234. Pan and Syrinx. This fabulous story is depicted with the usual classic taste of the painter. It represents the moment when the arcadian nymph, being closely pursued by the enamoured deity, has sought refuge in the arms of a river god, figurative of her metamorphosis into reeds: above is seen cupid discharging an arrow at the nymph. This picture was painted for M. Stella.

Now in the Dresden Gallery.

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235. Mars and Rhea Sylvia. This classic fiction of the birth of Remus and Romulus is depicted as passing in a wild and rocky country, on the fore-ground of which is the beautiful vestal Rhea, recumbent against a bank, in profound sleep; a cupid, also asleep, lies on her drapery; two other cupids are near them, one of whom has discharged an arrow

from his bow; the other is prepared to do the same; a fourth cupid is on the farther side of the bank; and the remaining one is flying over them. On the opposite side is seen Mars descending in his car drawn by lions, and attended by Love, bearing a lighted torch. On this side, the eye looks over a valley in which is personified, by a recumbent figure of an athletic man and infant children, the river Tiber. Engraved in the Musée Français, by Niquet.

2 *ft.* 4 *in.* by 4 *ft.* 7 *in.*—C.

Now in the Louvre.

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236. Hercules bearing off Dejanira. The subject is composed of eight figures, grouped in the fore-ground of a bold rocky country adorned with trees. In the centre is the athletic son of Alcmena, carrying in his arms the daughter of Æneas: a cupid, with the club of the hero on his shoulder, is flying before them; two others, bearing on a pole the skin of the Nemæan lion, follow after them. The remaining figures appear to be intended for Ceres, who is seated holding a cornucopia, and a naiade; the latter is binding a fillet on the head of a river deity, who is seen leaning on a vase. This picture was painted in 1639, for M. de Chantelou. Engraved by Audran.

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237. The Triumph of Neptune and Amphitrite. This capital picture is composed of ten principal figures, of which the most conspicuous is the beautiful daughter of Oceanus, who is represented sitting naked in a car, holding with one hand the reins of her dolphins, while the other confines a veil which floats above her head; she is assisted by a nymph on

her right, and supported by another on her left: behind her is the god of the ocean, standing erect in his car, which is drawn by four sea-horses. Nereides, tritons, and cupids attend, and sport in the waters around them; one of the cupids, riding on a dolphin, is close to the front; above are seen others soaring playfully in the air; some discharging arrows from their bows and scattering flowers from their hands. This beautiful picture has the advantage of being unusually clear in its colouring, and free from injuries. It was painted expressly for the Cardinal de Richelieu, and is well engraved by Pesne.

3*ft.* 10*in.* by 4*ft.* 10*in.*—C. Worth 1500*l.*

Now in the Palace of the Hermitage at St. Petersburgh.

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238. Neptune and Amphitrite. A duplicate of the preceding picture, with some variations in the minor details of the composition, was formerly in the collection of Thomas Walker, Esq., from whom it descended to Sir Eliab Harvey, and is now in the possession of William Lloyd, Esq.

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239. Acis and Galatæa. The lovers are represented sitting affectionately together on the sea-shore, and two cupids are raising the drapery which surrounds them, in order to conceal their tender amours. Polyphemus, the rival of the youth, is seated on a rock beyond them, playing on his reed pipe. On the opposite side are several nereides, tritons, and cupids, wantoning in the sea; two of the cupids are close to the front, playing with dolphins, and near to these is a triton bearing a nymph in his arms, and another is seizing a nereide by the waist; two cupids soar over their heads, one of whom is

about to launch an arrow from his hand, and the other has discharged the weapon from his bow. This excellent production, like the preceding picture, exhibits the true spirit of ancient mythology. Engraved by Garnier.

3*ft.* 2*in.* by 4*ft.* 4*in.*—C.

Now in the collection of Earl Spencer, at Althorpe.

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240. Acis and Galatæa. A picture representing this subject was sold in the collection of John Knight, Esq., 1821, for 170 *gs.*

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241. Omnia vincit Amor. This subject is figuratively illustrated by appropriate characters taken from ancient mythology. On the right of the picture are Mars and Venus embracing, the opposite side is composed of the river-god Alpheus and the nymph Arethusa; the former recumbent on the ground, and the latter, holding the club of Hercules, is seated by his side fondly pressing his cheek. In the centre are Pan, playing on his reeds, and Cupid, with eyes bandaged, and a blazing torch in his hand, seated on a celestial globe; and the sign Gemini is seen in the zodiac. Somewhat remote on the left is the goddess Diana embracing the sleeping Endymion; a lion and a lioness are near to Pan in the centre; two doves are cooing on the mantle of Venus; and a shrubbery of guilder roses grow near two columns of the Doric order. Thus is symbolically shown the power of love over celestial and mundane beings; and that the sternest and coldest natures, the fierce inhabitants of the forest and of the airy regions, and even inanimate nature, are subject to his potent influence. Described from a copy.

3*ft.* 8*in.* by 4*ft.* 8½*in.*—C.

Mythological Subjects.

242. Phaëton demanding of Apollo permission to conduct the Chariot of the Sun. In illustrating this allegory, the artist has learnedly combined with it various symbolical personifications, which form the episode of the subject. Apollo, clothed in a yellow vesture, is represented sitting on clouds, resting his left hand on a lyre, listening to the ambitious request of his son, who is kneeling before him with his back to the spectator, and pointing his left hand to the object of his desire, the chariot of the sun, seen some distance off on the right, and to which the Hours (personified by nymphs with wings) are attaching the fiery coursers. A broad belt surrounds the deity, on which are figured the signs of the zodiac, in allusion to the months. The four seasons are characterised by two male and two female figures: one of the latter, of singular beauty, denoting Spring, stands on the right of Apollo, scattering flowers on the earth, which infants are striving to catch as they fall. The other female, denoting Summer, sits by Phaëton, holding a mirror in her hand, the emblem of prudent forecast; and near her lie sheaves of corn. The value and importance of this quarter is indicated by the appearance of Time, who is passing rapidly by her. Autumn is represented under the figure of an athletic man, recumbent asleep on the left of the fore-ground, having plentifully enjoyed the fruits of the season, intimated by his attitude, and the horn of abundance which lies by his side. The fourth and last quarter, Winter, is denoted by an old man sitting on the right, bending his aged body forward and folding his arms over his breast, shrinking and shivering; a vase of burning embers stands near him, and a few sticks lie by his side. This excellent picture was painted in the zenith of the artist's powers. Engraved by Parelle and also by Fantitti.

4 *ft.* by 5 *ft.*—C. Worth 1000 *gs.*

Removed from the Sans Souci, and now in the Public Museum Berlin.

Mythological Subjects.

243. The Triumph of Flora. The honours paid by the Greeks, and afterwards by the Romans, to the goddess of flowers and gardens, were of too important and extraordinary a character to be overlooked by so great an admirer of ancient rites as Poussin. The picture here described exhibits the goddess seated in a splendid car drawn by two winged boys, accompanied by a numerous train of nymphs, youths, and cupids, most of whom have flowers either in baskets or in their hands; her attention is directed to Mars, who stands at the side of her car, acknowledging her sovereignty as she passes. Among her attendants may be noticed a youth performing antics; in advance of him two nymphs dancing, and scattering flowers, which others are gathering; and above are two cupids, one of whom is placing a chaplet on her head. Close to the front are a fine formed man naked and recumbent on some drapery, and a female reclining on his lap. Of this once excellent picture, little of its original beauty remains; the brown ground on which it was painted having destroyed all the delicate tints, and made others so obscure as to be nearly black. Engraved by Audran, and in the Musée by Niquet and Fessard.

4*ft.* 6 *in.* by 7*ft.* 2 *in.*—C.

Valued by the Experts du Musée, 1816. 60,000*fs.* 2400*l.*
Now in the Louvre.

244. Naïades at the Bath. This picture is composed of five beautiful females grouped in the fore-ground of a woody landscape; two of the nearest are sitting on either side of the rivulet, and one of these has a mantle over her head, which hangs down and conceals her body: a third nymph is ascending the bank; a fourth, standing beyond her, is reaching for her raiment; and the remaining one is partly concealed by a tree. This picture was painted for the Maréchal de Criquey. Engraved by Jeaurat.

Mythological Subjects.

245. Narcissus and Echo. The subject is introduced in the precincts of a beautiful grove, through which passes a winding rivulet; here are seen the two unfortunate lovers. Narcissus sits naked in the centre of the fore-ground, pining over his own reflection in the stream, and Echo stands a little retired on his left, fondly gazing on him. A number of cupids are playing in the groves; one of them is pulling the nymph by the skirt of her mantle towards the youth, and another, flying in the air, is discharging an arrow at her: opposite sits a naiade on the bank of the rivulet, and beyond her is a river god lying asleep on a vase. Engraved by J. de Frey.

2*ft.* 7 *in.* by 3*ft.* 6 *in.*—C.

Now in the Public Gallery at Dresden.

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246. Narcissus and Echo. The scene here exhibits a wild and rocky country, on the fore-ground of which lies extended the exhausted Narcissus by the fatal stream, whose lucid surface has beguiled him. The lovely nymph, Echo, is seen at a little distance, reclining pensively on her hand, and sighing her life way among the rocks. Cupid stands listlessly in the centre, with a blazing torch in his hand; a spear and a horn lie against a bank by his side. Engraved by Audran and Dambrun.

2*ft.* 3 *in.* by 3*ft.*—C.

Valued by the Experts du Musée, 1816. . 10,000*fs.* 400*l.*

Now in the Louvre.

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247. Nereides and Cupids sporting with Sea Monsters. The view exhibits a wide expanse of ocean, on the right of which are two beautiful nymphs sitting on the back of a dolphin, locked in each other's arms; one of them has her back to the spectator, the other is turning her head, and looking at a sea

monster, with which cupids are playing; two others are sporting with a crocodile, and the remaining couple float wantonly at the feet of the nereides. Engraved by Van Merle.

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248. The Groves and Rural Streams. This subject is symbolically illustrated by four figures, one of which, a fine athletic man, reclining on a rugged bank, with his back to the spectator, and his left hand on a vase, his head adorned with foliage (intimating that he is a dryad), appears to be slowly rising from his repose. A second represents a similar figure, somewhat older, lying at the side of the bank sleeping, with his head on his hands, from under which a stream flows along the front-ground; the remaining two figures consist of infants playfully holding two vases, from whence streams are issuing. The scene is composed of the boles of some large trees and a pile of jutting rocks; and the effect is that of early morning. This masterly-finished study was painted in the finest period of the artist's life.

3*ft.* 1 *in.* by 2*ft.* 1*in.*—C.

Bought by the Writer, of M. Solirene, at Paris, 1836.

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249. Nymphs and River Deities. The subject represents three lovely females clad in ample raiment, one of whom is close to the front, bending on her knee, presenting a basket of fruit to a river god, while her companion stands by entreating him to accept it; beyond these is the third nymph gathering fruit from a tree. A little retired from the principal group are two other river deities, pouring water from urns held with their uplifted hands. In the distance is seen a satyr sitting under the trees. Engraved from a drawing by C. Bloemart.

Mythological Subjects.

250. Danae. This ancient satire on the sex represents the favorite of Jupiter recumbent on a couch, naked, receiving on her lap the golden shower.

Collection of M. le President de Tugny, 1751. 1880*fs.* 75*l.*
——— M. de Calonne, . *London*, 1795. . . . 40*l.*

251. Cephalus and Aurora. This elegant classical allegory is here exemplified by the pencil of Poussin with the genius both of a poet and painter. Aurora, the lovely precursor of morning, who "opens with her rosy fingers the gates of the east," is seen seated on a bank on the confines of a grove, with her arms round the waist of her beloved Cephalus: this tender restraint on his departure, is seconded by a smile of ineffable sweetness beaming in her upraised countenance; but although he feels the gentle pressure, and makes no effort to escape from it, he dares not trust his eyes to behold her charms, but turns to gaze on the portrait of his absent Procris, held to his view by the young god of love; this sentiment is powerfully expressed by the bending forward of his body, and the position of his raised hand, and the portrait presented by Love is a beautiful allusion to the image of her who dwells in his heart, and has now possession of his thoughts. A second cupid is behind the nymph, unveiling her charms, so that her only covering is a white vesture round her loins. On the opposite side of the picture is a river deity reclining asleep on a streaming vase, a happy type of the gently flowing rivulets which water the earth; beyond him stands a winged white horse, styled by some writers Pegasus, attached to a car, but the latter is nearly concealed by trees; still more remote is seen a naiade recumbent on a bank, apparently just rising from her dewy couch, and beholding in the eastern hemisphere,

Mythological Subjects.

" Phœbus urging onward his fiery coursers, and launching his streams of light through the dewy moisture of the morning;" a signal for the Thessalian prince to commence his rural sports. Engraved in the National Gallery by W. Holl.

3*ft.* 2*in.* by 4*ft.* 3*in.*—C.

Collection of J. Knight, Esq., (Phillips,) 1819, (bought in) 720*gs.*
——— Ditto, . . . (Ditto,) 1821, . . . 690*gs.*
Bought by G. H. Cholmondeley, Esq., and bequeathed by him, in 1831, to the National Gallery.

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252. Cephalus and Procris. The subject is introduced in a richly-wooded landscape, represented under the aspect of early morning.

2*ft.* 1½*in.* by 2*ft.* 8*in.*—C.

Now in the collection of Benjamin West, Esq.

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253. The Battle between the Centaurs and Lapithæ at the Marriage of Pirithous. Amidst the prevailing confusion of mingled combatants, may be noticed in the centre two centaurs, one of whom Theseus has seized by the head and is dragging down; on the right are seen two other violators of the festival, and a third is galloping off from the conflict, with terror in his looks, apparently wounded by an arrow, shot by a youth who is on the farther side of the group. The vessels of the feast, and other objects, lie strewed on the ground. Engraved anonymous.

2*ft.* 7*in.* by 3*ft.* 8*in.*—C.

Now in the collection of Lord Darnley.

Mythological Subjects.

254. The Birth of Hercules. The composition exhibits on the right, a handsome couch, encompassed by abundance of drapery, on which the beautiful Alcmena is seen recumbent, with both arms extended, and her attention directed upwards; on the farther side of the bed is Galanthis the nurse, with the newly-born infant in her arms. On the opposite side are two females, one of whom, decked with a wreath, is seated with a blazing wand lying against her shoulder; the other is perhaps intended for Lucina, as she stands with extended arms, looking fixedly at, and pointing to Alcmena. Engraved in outline by Wolffsheimer, from a drawing by Poussin.

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255. Juno suckling Hercules. The subject represents the goddess recumbent on clouds, asleep, with one hand raised over her head; while thus absorbed, Minerva has placed the infant Hercules to her breast. The Goddess of Wisdom, armed, and holding a spear, stands by, and the birds of Juno are seen beyond her. Engraved from a drawing of a round form, by J. Pesne.

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256. Hercules consulting the Oracle. This beautiful and gem-like design represents the hero when a youth, standing erect, with one hand raised to his breast, and holding his club with the other: his attention is directed to a priestess, who stands before him, with one hand placed on her hip, and the other extended, with the elbow resting on a tripod. Engraved from a drawing of a round form, by J. Pesne. The Companion.

Mythological Subjects.

257. Hercules destroying the Boreades. The subject represents the hero in an animated position, watching the effect of an arrow he has just discharged from his bow, and which is transfixed in the back of his flying enemy, who, while endeavouring to escape, looks round with terror at a head hanging on a tree, the body of which lies at his feet. A statue of Mars, seated on a pedestal, is introduced in the centre. Engraved by J. Pesne, from a drawing.

258. Autolycus instructing Hercules to conduct the chariot. The hero is here seen mounted in a handsome chariot, holding the reins of four beautiful coursers, while his mentor stands behind him directing his attention to some distant object. Engraved from a drawing of a round form, by J. Pesne.

259. Chiron instructing Hercules in the management of the horse. The young Theban is mounted on a spirited charger, on the farther side of which stands his instructor, with a whip in his hand. Engraved from a drawing of a round form, by J. Pesne.

260. Hercules delivering Hesione. The god-like hero is represented standing with one foot on the neck of the prostrate sea-monster, and with his club upraised, is about to deal a mortal blow on its head; at his side stands the Trojan princess chained to a rock. Engraved from a drawing, by J. Pesne.

Mythological Subjects.

261. Hercules taking prisoner Hippolyte, the Queen of the Amazons, in order to obtain her girdle. The warlike queen is mounted on a spirited charger, holding a bow in one hand, while the other is raised to draw an arrow from her quiver; at this instant the valiant son of Jupiter has seized her by the shoulder, and with upraised club is compelling her to surrender. A horse and one of her companions lie dead beyond her. Engraved from a drawing, by J. Pesne.

262. Chiron instructing Hercules in the use of the bow. This picture represents the hero in the act of drawing his bow with his full force, and aiming his arrow at some distant object, while his instructor stands by, guiding his hand. Engraved from a drawing, by J. Pesne.

263. Hercules attacking Diomedes and Busiris. In this composition the son of Alcmena is represented with a quiver of arrows suspended at his back, the Nemæan lion's skin over his left arm, and his club upraised in his hand; thus prepared, he stands before his adversaries, ready for the conflict. Engraved from a drawing, by J. Pesne.

264. Hercules killing Briareus, or one of the giants. In representing this subject the artist has not adhered to the literal description of the fabled giant, who is said to have had many heads, this being merely figurative of his numerous coadjutors: the monster, with his snaky legs, is here seen grappling with Hercules, who holds him firmly round the neck, and is about to strike the fatal blow. Engraved from a drawing, by J. Pesne.

Mythological Subjects.

265. Hercules and Antæus. The hero has here completed his labour, and the giant son of Neptune and Terra lies prostrate behind him; the victor stands in a front view, with his right hand on his club, and the left behind his back. Engraved from a drawing, by J. Pesne.

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266. Hercules relieving Atlas of his burden. This subject exhibits the athletic hero bending on one knee, and bearing the globe on his shoulders, while Atlas sits by, relieved from the burden. Engraved from a drawing, by J. Pesne.

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267. Hercules strangling the Nemæan Lion. The hero is represented as having cast aside his massive club, seizing the enormous beast round the neck, and strangling it in his arms. Engraved from a drawing, by J. Pesne.

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268. Hercules crowned by Minerva. The honour which the glorious achievements of the hero so justly acquired for him, is here figuratively depicted by the Goddess of Wisdom, who has closely accompanied his steps, and is now in the act of placing a wreath on his head; while three females, personifying Europe, Asia, and Africa, are paying him homage. Three infants, probably intended as emblems of unlawful love, wine, and ambition, lie prostrate at his feet. This picture was painted by the Artist soon after he quitted the school of Lalemant.

5*ft.* by 4*ft.* 9½ *in.*—C.

Now in the collection of the Marquis of Bute, Luton.

Mythological Subjects.

269. The Triumph of Flora. This subject is taken from the fabulous stories of the individuals metamorphosed into flowers, who are here represented as engaged in those acts which preceded their change. In the centre of the group are Narcissus and Echo; the former is bending over a vase of water, sighing with love of his own image; the latter sits by, gazing on him with enamoured eyes. Beyond these is Clytie viewing with rapture the God of Day pass in his refulgent chariot through the heavens. On the left is Ajax, disappointed in his ambition, perishing on his own sword. In the opposite side is Smilax lying on the lap of Crocus; and a little retired from these is the young huntsman, Adonis, with a spear in his hand, and two dogs near him; and still more remote stands the beautiful Hyacinthus. In the midst of these, Flora is seen dancing in exulting triumph, scattering flowers over the pining lovers around her. Several cupids, linked hand in hand, are behind the goddess, and a solitary one lies close to the front with a bunch of flowers in his hand. The scene exhibits the parterre of a garden surrounded with bowers. This excellent picture was painted for the Cardinal Omodei. Engraved by Audran.

4*ft.* 6 *in.* by 6*ft.* 5 *in.*—C.

Now in the Dresden Gallery.

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270. The Choice of Hercules. The hero is represented standing erect, with his Nemæan mantle hanging across his arm, and his right hand placed on the top of his club; his attention is fixed on a female personating Wisdom, who stands on his left in an attitude of persuasion, pointing upwards, indicative of the future glory which awaits those who follow her councils. In the opposite side is a beautiful woman, the emblem of Pleasure, lightly clad, and by her look and gesture

appears to be inviting him to follow her flowery paths, in which she is seconded by the God of Love, who is offering him a sprig of roses. The subject is introduced in the fore-ground of a rocky country adorned with trees. Engraved by R. Strange.

Now in the collection of Sir Richard Colt Hoare, Bart.

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271. Hercules destroying Ignorance. This expressive allegory exhibits the hero animated with rage; one foot is advanced, and his club, grasped with both hands, raised ready to strike a mortal blow at Ignorance, personified by a female seated on an elevation before him, caressing an ass, and into whose lap Fortune is emptying her horn of abundance. Various books, together with the palette, pencils, and the hammer and chisel, emblems of literature, painting, and sculpture, lie neglected at her feet, infant boys being suffered to play with and contemn them. The noble intention of Hercules is, however, frustrated by Envy, who has glanced behind, and seized his arm with one hand, while with the other she is endeavouring to cover his eyes. Two cupids, soaring above, bear a wreath to crown his brows. This picture was intended as a satire upon three indifferent painters, namely, Simon Vouet, Le Mercier, and Fouquier, who intrigued against him when he was engaged in decorating the Louvre and Fontainbleau, and were the cause of his returning to Italy. There is an outline of the picture by Madame Linger.

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272. Midas and Bacchus. This subject exhibits the avaricious King of Phrygia, attired in a blue vesture and a yellow mantle, bending on one knee, supplicating Bacchus to take back the power with which he had endowed him, of changing

whatever he touched into gold. The deity stands near, holding a cup in one hand, while the other is compassionately extended towards the suffering king. Silenus is recumbent near them, and a beautiful nymph lies naked asleep on the fore-ground, with an infant by her side. Beyond this group are three fauns, one of whom is seated drinking, a second is playing on a double pipe, and a third is gathering fruit. In addition to these, on the left, may be noticed two boys playing with a goat, and more remote are a recumbent river god and a youth; the latter is kneeling on the bank of a stream. The surrounding country represents a beautiful arcadian scene. This excellent picture may fairly be estimated at 800 *gs.*

3 *ft.* by 4 *ft.* 2 *in.*—C.

Now in the Public Gallery at Munich.

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273. Mount Parnassus. Apollo is seated on the sacred mount, and the nine muses standing on his right; the attention of the deity is directed to a poet, who is bending before him and placing a volume on his lap, and to whom in return he is presenting a cup of water from the Pierian spring; one of the muses is about to crown the bard with a wreath of laurel. On each side of the mount, and close to the front, stand a number of poets, each carrying a book, and crowned with a chaplet; to these, two genii are presenting cups of water taken from the stream which flows in the centre of the fore-ground; on the farther bank of which, a beautiful nymph reclines on a vase, the emblem of the sacred fount. Above are seen several cupids flying among the branches of the ever-verdant trees, from which they are either gathering branches to compose chaplets, or have them in their hands: one of them carries a violin on his shoulders. This capital picture is engraved by Dughet, and anonymous.

Allegorical Subjects.

274. Venus, Love, Bacchus, and Mercury, dancing in a ring to the music of a lyre. This beautiful allegory exhibits the harmony of the pursuits and pleasures of human life· Mercury, the god of commerce, is in the centre, holding the hands of Venus and Bacchus, and their hands are entwined with those of Love; the whole, in the most graceful attitudes, are dancing gaily in a ring, to the inspiring sounds of a lyre, played by the God of Music, who is seated under a clump of trees at the side. The various emblems which distinguish the several deities are appropriately introduced, and the surrounding landscape represents a tasteful arcadian scene. Engraved by J. J. Avril.

ALLEGORICAL SUBJECTS.

275. Union, or Strength. Illustrated by a female with light hair, which is partly concealed by a scarf, standing erect, with her left hand placed on the Roman fasces, and the right holding the hem of her pale blue mantle.

276. Charity (companion to the preceding). Represented by a beautiful woman, attired in a yellow vesture and a white mantle, standing in a profile view; she has an infant at the breast, and holds the hand of another by her side; a third babe stands in front, fondly clinging to her mantle.

11 *in.* by 7 *in.* *(oval.)*

Now in the Palace of the Hermitage, at St. Petersburgh.

Allegorical Subjects.

277. The Arcadian Shepherds. This beautiful moral lesson of the transitory nature of all sublunary enjoyment, is poetically illustrated by three shepherds and a nymph, who are thoughtfully reading, and moralizing on the inscription of a tomb,—"ET IN ARCADIA EGO;" one of the former is bending on his knee, and significantly tracing his finger over the letters; a second is also bending forward; and while pointing towards them, looks round to invite the spectator's attention to the ominous sentence: the nymph stands by the side of the latter swain, looking gravely on. Engraved by Picart, Niquet, Mathieu, and Rundel.

2 *ft.* 8 *in.* by 5 *ft.*—C.

Valued by the Experts du Musée, 1816. 50,000 *fs.* 2000*l.*
Now in the Louvre.

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278. The Arcadian Shepherds. This excellent picture differs from the preceding, both in shape and composition. The subject is here composed of two shepherds, a nymph, and an emblematical figure of a river; one of the shepherds, with his back towards the spectator, and his face in a profile view, stoops forward, and is passing his finger over the last letters of the inscription; the other stands on his left, and the nymph is at the extremity of the group. The significant inscription, "*Et in Arcadia Ego*," has excited in each of them pensive reflections. The river god is recumbent asleep, close to the front, with his hand on a vase. Engraved by Ravenet.

3 *ft.* 4 *in.* by 2 *ft.* 7 *in.*—C.

Now in the collection of the Duke of Devonshire.

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279. An Allegory of Human Life. This picture, as well as the two preceding, and also many others noticed in the

work, prove that the mind of the painter was strongly imbued with enlarged feelings of moral philosophy. In the subject now under consideration, he evidently intends to infer, that whatever may be the condition of man, pleasure is his object; and in the attainment of this, every class of persons must in some measure contribute. This lesson of instruction is strikingly illustrated by four females, personifying Riches, Pleasure, Labour, and Poverty, with their hands entwined, dancing in a ring to the sound of a lyre, played by Time, who is represented under the figure of an old man with wings, seated on the left, with the instrument on his knees, and his attention directed to the dancers, whose movements

"Lead in swift round the months and years."

By the side of Time is seated an infant holding up an hour-glass, and, as an object of amusement, watching the moving sand; a second infant sits on the opposite side blowing bubbles, and close to him stands a Terminus with a double face, in allusion to the Past and the Future. The period indicated is the morning of life; and in accordance with this, Phœbus is seen in the heavens, mounted in his golden car, drawn by his fiery coursers, attended by the Hours, and preceded by Aurora. This admirable picture has been engraved by Volpato, Raphael Morghen, B. Picart, and Dughet.

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280. Time bearing Truth above the reach of Envy and Slander. Time under the similitude of an aged man, bearing a beautiful female in his arms to heaven; already has she approached the divine presence, and, with a smiling countenance and out-stretched arms, appears to be adoring the source of her being. Her enemies, Envy and Slander, are

seated below, on either side of the picture, writhing with inward tortures at being deprived of their prey. Above is seen an infant angel, bearing in his hands the emblems of Time and Eternity. This picture was painted in 1641, for the Cardinal Richelieu, and was for many years the ornament of a ceiling of one of the saloons in the Louvre. Engraved by Picart, jun., Audran, and Devilliers.

8 *ft.* 9 *in. (of a broken round form.)*

Now in the Louvre.

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281. Time removing Truth from the malevolence of Envy and Discord. The scene in which the subject is introduced is a rocky country, of an arid aspect, and Truth, personified by a beautiful young woman, partly naked, is seated on a bank in the centre of the fore-ground, recoiling with horror from the attacks of Envy and Discord: these vices are represented under the similitude of haggard old women: the former, with her snaky locks, stands in an animated position behind Truth; and the latter is crouching at her side, with a blazing torch in either hand. Time, under the usual figure of an old man, has descended to her aid, and is taking her by the arm with one hand, and with the other wards off the attack of Envy. Engraved by Dughet, and G. Folo.

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282. Frontispiece to the Works of Horace. The muse, Thalia, is here represented clad in ample robes, holding with one hand a harp resting on her knee, and with the other a mask, which conceals from her the face of the poet, who stands before her with a roll of papers in his hand. The myrtle and the laurel are introduced on either side of the figures, and above, is seen a genius bearing in his hands a wreath, to adorn the brows of the poet. Engraved from a drawing, by Colonel Milan.

Allegorical Subjects.

283. Frontispiece to the Works of Virgil. The poet is represented sitting by the side of a laurel tree, holding with one hand a book on his knee, the other hand is extended in a manner expressive of the gratification he feels in receiving a wreath from Apollo. The deity stands before the poet, holding a harp on his arm, and extending the other hand to place the wreath on his head. A genius floats over them, bearing in his hands a mirror, and the Pan pipes. Engraved by Melan.

284. Apollo inspiring a youthful Poet. This elegant allegory is composed of five figures, and represents the God of Poetry and Music, seated in the centre at the foot of two laurel trees; his brows are adorned with a chaplet, and a scarlet mantle covers his loins; one hand holds a harp poised on his thigh, and the other is extended, pointing to a book held by the youthful aspirant: the latter stands with a pen in his hand, but has ceased writing, and is looking upwards with a smile; a genius is buoyant over his head, with a wreath in each hand. Behind the deity stands a muse, clad in a yellow vest and a white mantle; she has a pipe in her hand, and is looking complacently at the youth. A genius, with a book in one hand and a wreath in the other, stands at her feet, and two books lie on the ground near him. The figures in this excellent picture are of the size of life, and are distinguished for the correctness of the drawing and the sweetness of the expression. Like many of Poussin's fine works, it has suffered a little from the red ground on which it was painted.

6 *ft.* *by* 7 *ft.* 6 *in.*—C.

Now in the collection of Thomas Hope, Esq.

CLASSICAL ROMANCE.

285. PERSEUS overcoming Phineus and his coadjutors. The scene of conflict is a spacious hall, where the hero and his friends, while celebrating his nuptials with Andromeda, are suddenly interrupted by the entrance of Phineus and his armed followers, and a desperate encounter has ensued between the parties; during which the table is thrown down, and all the splendid gold seats, tripods, vases, and other vessels of the feast, are strewed promiscuously on the floor. Long and sanguinary was the conflict, before the hero resorted to the direful head, but

> "The crowds increasing, and his friends distressed,
> Himself by warring multitudes oppressed;
> Since thus unequally you fight, 'tis time,
> He cried, to punish your presumptuous crime;
> Beware my friends; his friends were soon prepared.
> Their sight averting, high the head he reared,
> And Gorgon on his foes severely stared."

Perseus, clad in a dark-blue vesture and a scarlet mantle, and having on a richly-embossed gold helmet, stands near a pillar on the right, holding forward the petrific head to the eyes of his enemies, many of whom have felt its direful power. Among the slain are seen conspicuously the youthful Athis and his friend Lycabas, lying together near the front. Amphitus, the priest of Ceres, distinguished by his white robes, is prostrate on the body of the minstrel Japetides; beyond whom is extended Amphimedon and Eurythus, killed by a golden goblet;

and to the left of these, in front, lie the twin brothers, Broteas and Ammon; close to these stands the proud and boasting Nileus, bearing his golden shield, on which is emblazoned the allegory of his high descent; his eye, while eagerly advancing to the combat, has encountered the baneful glance, and

> " Tho' changed to stone, his lips he seemed to stretch,
> And through the insensate rock would force his speech."

Eryx, his friend, follows close at his side, exclaiming,

> " 'Tis your cold courage turns your hearts to stone:
> Then rushing on, his arm to strike he rear'd,
> And marbled o'er, his varied frame appeared."

Others beyond them are pressing forward to the encounter, or cautiously aiming their spears at a distance; among these may be noticed Thessalus, who, while in the act of casting his javelin, is changed to marble. On the left of the hero stands his friend, the brave Aconteus, who

> " By chance,
> Looked back and met the Gorgon's baneful glance."

Pallas, the protector of Perseus, appears above, armed with a lance and her Gorgon shield. The affrighted Andromeda, with her father Cepheus, and friends, are seen through a lofty doorway at the end of the hall. The artist, in the composition of this excellent picture, has adhered with scrupulous fidelity to the poet's description of the battle (*See* Ovid's Metamorphosis, book v.), and has given to the several combatants that heroic dignity of character so beautifully detailed in the poem.

Sir Joshua Reynolds, in his seventh Discourse on Art, makes the following observation on this picture:—"In consequence of the forbidding appearance (alluding to the

Classical Romance.

distraction of the light), I remember turning from it with disgust, and should not have looked a second time, if I had not been called back to a closer inspection; I then indeed found, what we may always expect to find in the works of Poussin, correct drawing, forcible expression, and just character; in short, all the excellencies which so much distinguish the works of this learned painter."

This picture was formerly in the possession of Sir Peter Burrell, from whom it passed to Lord Gwydyr, and was then estimated at 900 *gs.* At the sale of that nobleman's collection, by Mr. Christie, in 1829, it was sold for 100 *gs.*, and bought by the Writer. It was again brought to auction in the collection of the Honourable George J. Vernon, in 1831, and sold for 70 *gs.*; but notwithstanding this depreciation from the original estimation, the opinion given of it by Sir Joshua, is, in the Writer's view, a correct one.

5 *ft.* 5 *in.* by 8 *ft.*—C.

Now in the possession of George Stanley, Esq.

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286. Rinaldo and Armida. This delightful picture owes its origin to the fourteenth book of Tasso's "Jerusalem delivered."

> "Now fired with vengeance, issuing from the wood,
> The false enchantress o'er the warrior stood;
> But when she view'd intent his manly face,
> His features glowing with celestial grace;
> Rapt in suspense, beside the youth she sate,
> And as she view'd, forgot her former hate.
> Low bending o'er his charms she hangs amazed."

The hero, Rinaldo, is seen clad in splendid armour, reposing after his toils at the foot of a tree; and while thus absorbed in sleep, the enchantress has issued from the neighbouring grove,

Classical Romance.

and, armed with a dagger, is bending cautiously by his side, prepared to strike the fatal blow; her eye, however, has encountered the beautiful countenance of the youth, and love has withheld the intended blow. This idea is happily illustrated by a cupid, who has alighted behind her, and is holding the arm of the hand which contains the weapon, the other hand is advanced to press the sleeping warrior's. This is a production of the artist's best period. Engraved by J. Audran.

2*ft.* 7½ *in.* by 3*ft.* 7½ *in.*—C.

Now in the Dulwich Gallery. Worth 500 *gs.*

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287. Rinaldo and Armida. The composition of this picture differs very much from the preceding; for the beautiful enchantress is here bending affectionately over the sleeping hero, with her hand placed on his breast. Two cupids attend at his head; a third is playing with his shield, which lies by him; and a fourth is on the farther side of a bank a little retired from the rest. In the opposite side are introduced emblems of fertility and abundance; these consist of a river god, seated, holding up a streaming urn in his arms; and behind him is an infant creeping from a fallen vase, close to which lies a cornucopia. The splendid car of Armida, with its spirited coursers, which are held by two nymphs, is seen on a cloud at a little distance. Engraved by Sanders.

3*ft.* 1 *in.* by 4*ft.* 6 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

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288. Rinaldo and Armida. This picture represents the enamoured enchantress, clothed in a yellow mantle, bearing away the sleeping hero. She supports the head of her lover,

Classical Romance.

while four cupids bear up the body and legs, and a fifth is winging his way before them towards a river. In the opposite side are introduced three emblematic figures; one represents an aged man reclining on the ground, with a reed in his hand, personifying a river; the others are two dryades, or nymphs, having reference to the woods or groves. At some distance are seen two warriors near a column; one is seated, leaning on his shield. This is painted in the artist's most esteemed manner, and is unusually brilliant in its colouring. Engraved by Chasteau, and anonymous.

This excellent picture was claimed and removed from the Louvre in 1815, and is now in the Public Musée at Berlin.

3*ft.* 10 *in. by* 4*ft.* 9½ *in.*—C.

289. Rinaldo and Armida. The enchantress is represented sitting naked, on the fore-ground of a richly-wooded landscape, attended by three nymphs, one on her knees by her side, and another arranging her hair; while the hero stands before, holding up his shield to serve for a mirror. Two cupids complete the composition; one is near the front, discharging an arrow at the warrior, the other floats in the air above the heads of the lovers.

4*ft.* 10 *in.* by 6*ft.* 10 *in*—C.

Now in the collection of the Earl of Scarsdale.

290. Tancred and Erminia. The picture represents that part of the story where Erminia and Vafrino, while journeying together, discover Tancred lying wounded and senseless on the ground: they have dismounted from their steeds, and the squire is kneeling at the head of the knight, tenderly removing

Classical Romance.

his armour, while the distracted Erminia stands by, severing with his sword a lock of her hair to staunch his wounds:

> "Love taught her various arts untried before,
> Her locks she cut, with these she gently dried
> The clotted blood; the bandage these supplied."

At some distance is seen Argante, the antagonist of Tancred, lying dead on the ground. Engraved by Sanders.

2*ft.* 6*in.* by 3*ft.* 3*in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

Worth 500*gs.*

The above is, perhaps, the picture which was sold in the collection of Sir James Thornhill, and then purchased by W. Lock, Esq., and is highly commended by Richardson, in his work on art.

FANCY SUBJECTS.

291. Nymphs Bathing.

A picture so described is mentioned by Felebien as having been painted for the Maréchal de Crequy, and was subsequently in the possession of the Sœur Stella.

292. Infantine Pursuits. This excellent little picture is composed of five naked children playing together on the grassy fore-ground of a richly-wooded landscape. Two of them, occupying the centre of the group, are recumbent, fondly caressing each other; a third is seated, eyeing with delight a butterfly, which he holds up in his fingers; a fourth is in pursuit of a similar insect; and the remaining one is bending over a basket of fruit. The surrounding verdure and smiling flowers, like the happy infants, sparkle with the freshness of the vernal season. Engraved by G. Mariette, *ex.*; Wm. Baillie, in oval; E. Smith, for the Forster Gallery; and R. Woodman, for Tresham's Gallery.

1 *ft.* 9 *in.* by 1 *ft.* 1¾ *in.*—C.

Collection of M. de Nyert, . . . 1772. . 1550*fs.* 62*l.*
———— M. Randon de Boisset, . 1772. . 7101*fs.* 284*l.*
———— W. Ellis Agar, Esq., sold by private bargain.
Now in the collection of the Marquess of Westminster.

293. The Grateful Father. The composition of this picture is borrowed from a group, in a capital work by Poussin,

Fancy Subjects.

representing Moses striking the rock, now in the Bridgewater collection. It exhibits, in the most impressive manner, the qualities of maternal affection and gratitude. The former is strikingly pourtrayed by a well-formed woman, clothed in a blue vesture and a yellow mantle, sitting on the ground, giving drink from a vase to a thirsty child, who is kneeling by her side, while a second, a fine chubby boy, having already partaken of the refreshing beverage, is now reclining on his parent's lap. The grateful father of these infants is on his knees, and with his hands united, appears to be pouring forth his heartfelt thanks to the bounteous giver of the timely relief. Three more groups are seen in succession in the receding landscape.

1 *ft.* 7½ *in.* by 1 *ft.* 5 *in.*—C.

Now in the collection of the Marquess of Westminster.

294. Cupids playing. The scene is an umbrageous grove remarkable for a cluster of lofty trees growing luxuriantly at the side; under the shade of these are four cupids, one seated, and another lying playfully on the ground; three other little fellows are flying among the boughs of the trees, with wreaths of flowers in their hands. This picture has become exceedingly dark by time.

3 *ft.* 4 *in.* by 2 *ft.* 4 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

295. Cupids amusing themselves with the Hounds of Adonis. This picture is composed of four infants; one near the front is holding a dog by the collar; a second is blowing the horn of the huntsman; and the other two are playing with the spear and a dog.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

LANDSCAPES.

296. PARADISE. This beautiful exemplification of the vernal season embodies so nearly, both in its composition and colour, the glowing description given by Milton, that one might easily imagine the painter had studied the poet.

> " Where delicious Paradise,
> Now nearer, crowns with her enclosures green,
> As with a rural mound, the champain head
> Of a steep wilderness, whose hairy sides
> With thicket overgrown, grotesque and wild,
> ———————— and over head up grew
> Insuperable height of loftiest shade,
> Cedar, and pine, and fir, and branching palm,
> A sylvan scene; and, as the ranks ascend
> Shade above shade, a woody theatre
> Of stateliest view;
> Of goodliest trees, loaded with fairest fruit,
> Blossoms and fruits at once, of golden hue,
> Appeared, with gay enamelled colours mixed;
> ———— so lovely seem'd that landscape."

In the fore-ground of this resplendent scene are introduced our two first parents. Adam is seated with his back to the spectator, and Eve kneels by his side, pointing to the Tree of Knowledge, whose

> " Fruit, burnish'd with golden rind, hung amiable."

Around is seen a variety of birds and beasts; many of the former kind, with their rich plumage, inhabit the upper

Landscapes.

hemisphere, where is also introduced the human symbol of the Divinity buoyant on a cloud, and apparently quitting the terrestrial Paradise. This picture was painted about the year 1664, for the Cardinal Richelieu. Engraved by J. Audran, and in the Musée Français.

3*ft.* 7 *in.* by 4*ft.* 10 *in.*—C.

Now in the Louvre.

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297. Ruth and Boaz. The artist has here chosen one of the most pleasing and interesting portions of the history of a Jewish family, recorded in sacred writ, to illustrate the solstitial season of the year. The scene exhibits a corn-field of vast extent, in which numerous persons, of both sexes, are seen engaged in harvesting: some reaping, others binding the corn in sheaves, and some superintending the treading out of the grain. Boaz, the wealthy owner of the farm, stands close to the front, with his arms extended, apparently addressing the fair and affectionate daughter-in-law of Naomi, who is bending on her knees before him, acknowledging his kindness. Behind her stands a youth leaning on a spear, and bowing to the orders of his master, relative to Naomi. The distance terminates with hills surrounded by buildings. This excellent picture was painted about the year 1664, for Cardinal Richelieu. Engraved by Pesne, and in the Musée Français.

3*ft.* 8 *in.* by 5*ft.*—C.

Now in the Louvre.

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298. The Jewish Spies. This subject is also borrowed from sacred history, and most appropriately serves to exemplify the autumnal season. The landscape exhibits a view over an open country, finely varied with hills and dales, and has the appear-

Landscapes.

ance of great fertility. The two spies are represented passing hastily along the fore-ground, bearing between them an enormous bunch of grapes, as a sample of the richness and abundance of the soil of the "promised land." A little retired from them, is a woman on a high ladder, gathering fruit; another, carrying a basket full on her head, is on the right; and a man angling, is seen at a more remote distance. This was also painted for Cardinal Richelieu, and is engraved by Pesne, and in the Musée Français.

3*ft.* 8 *in.* by 5*ft.*—C.

Now in the Louvre.

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299. The Deluge. For a description of this sublime picture, which figuratively represents the winter season.—*See* No. 1, of the catalogue.

3*ft.* 6 *in. by* 4*ft.* 9 *in.*—C.

Now in the Louvre.

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300. The Bier of Phocion. No one knew better than Poussin how to combine the nobler qualities of the art with the grand and beautiful effects of nature, so that the eye and the mind may dwell on the picture with increasing delight. The scene under notice exhibits a view over a level tract, of a broken and varied surface, intersected by a winding road leading to the city of Athens, whose buildings and exterior walls stretch along the extremity of the middle distance, appearing to occupy in part the acclivities and summits of the most remote hills, and having a river flowing along the base of the ramparts. With this conceived representation of the city of arts and learning, the painter has combined an event which characterizes the natural disposition of the inhabitants—jealousy, perfidy, and cruelty, towards their most illustrious citizens. Among these, one of the most distinguished, was the noble and virtuous Phocion, who, after a long life spent in

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the service of his country, was condemned to drink the fatal poison, and his body to be deprived of funereal rites. History and the Arts have, however, combined to immortalize his memory, and the pencil of modern genius has here represented the mortal remains of the noble Athenian, borne on a bier by two men, who are approaching a road which traverses the fore-ground of the picture. Beyond this object is seen a shepherd tending a flock of sheep; and still more remote, is a man driving a waggon drawn by oxen: many other figures are appropriately introduced, to animate the more distant landscape. Engraved by St. Baudet.

301. Diogenes. The landscape exhibits a country of singular beauty and richness, composed on either side of hills, with their sides and summits partly clothed with clusters of trees, or adorned with buildings. An extensive lake occupies the centre, and a rugged bank, covered with bushes, amidst which rise a clump of trees, forms part of the fore-ground. On the margin of a stream, which flows along the base of the bank, stands the cynic philosopher, moralizing on the luxury of man, and the really fewness of his wants, in consequence of seeing a peasant (who is close by him) kneeling by the side of the brook and drinking the water from the hollow of his hand: this act has induced him to cast away his cup as a superfluous thing. This capital picture is painted in the finished style of the master. Engraved by Baudet, Bouvenet, and in the Musée Française.

4*ft.* 8½ *in.* by 6*ft.* 6⅝ *in.*—C.

Valued by the Experts du Musée, 1816. 120,000*fs.* 4800*l.*

Now in the Louvre.

302. The Death of Eurydice. This story is introduced on the rocky fore-ground of a landcape, and represents the event as occurring during the time that her husband Orpheus is

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playing on his lyre. The latter is seen seated on a bank at the side, rapt in the melody of his own voice and instrument; before him are two nymphs recumbent on the ground, and a third stands near them. The attention of the whole is so absorbed by the enchanting sounds of his music, that they are wholly ignorant of the fatal accident which has befallen Eurydice, who is at the extremity of the group, and so placed that the female who is standing, conceals her from the view of the Thracian prince. She appears to have been gathering flowers, and while thus engaged, a serpent has bitten her in the heel. The painter in this instance has deviated from the poetical legend, which states that Eurydice was wounded by a serpent while escaping from the violence of Aristæus. A river flows through the country, at the extremity of the fore-ground, on the margin of which is seated a female angling, but her attention appears to be suddenly drawn from her sport by the screams of the unfortunate Eurydice. A beautiful cluster of trees adorns the right of the picture, and the distance is bounded by a chain of hills, on which is seen a lofty tower and other buildings of the city of Thrace. Engraved in the Musée Française by Bouvenet, and Niquet.

3*ft.* 7*in.* by 6*ft.*—C.

Valued by the Experts du Musée, 1816. . 50,000*fs.* 2000*l.*

Now in the Louvre.

303. Orpheus and Eurydice. A landscape, in which this subject is introduced, was sold in the collection of General Craig, 1812, for 181 *gs.*

304. Pyramus and Thisbe. The story of the Babylonian lovers is introduced in the fore-ground of a grand and beautiful landscape, where the lifeless Pyramus lies extended, with the fatal sword by his side: this affecting sight appears to have

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just met the eyes of Thisbe, who stands aghast, with her arms extended in despair, and a shriek of horror seems to escape from her lips. At some distance, through the gloom of the twilight, may be descried a lion springing on a terrified horse, whose rider lies prostrate by its side, while his companion, mounted on a black charger, is furiously attacking with a spear the savage beast: from this scene of danger travellers with their cattle are seen escaping in all directions. The scene exhibits an open country of a broken and undulating surface, watered by a spacious lake in the centre, adorned with clusters of trees, and a variety of beautiful buildings distributed along the acclivities of the surrounding hills. These objects are but faintly perceived through the prevailing gloom, for the luminary of day has long since sunk below the hills, and his departing rays cast but a feeble light on the most prominent objects. The subject is also beautifully illustrated by the most natural and appropriate episodes. A storm, attended by vivid bursts of lightning and furious gusts of wind, rages with awful violence; wild beasts are attacking benighted travellers; and affrighted peasantry are flying in every direction. In this glorious work of art, the painter appears to have seized and embodied all that nature and accident could offer, that might tend to give grandeur and sublimity to his picture. Engraved by Chatelin, Vivares, and anonymous.

6*ft.* 5 *in.* by 8*ft.* 10½ *in.*—C.

Now in the collection of the Earl of Ashburnham.

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305. Pyramus and Thisbe. A landscape represented under the effect of moonlight, in which the story of Pyramus and Thisbe is introduced, was sold in the collection of Benjamin West, Esq. P.R.A., 1820, for 185*gs.*

2*ft.* 1½ *in. by* 3*ft.* 1 *in.*—C.

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306. Polyphemus. This beautiful scene exhibits a mountainous country, with a rugged and rocky fore-ground, washed by a rippling stream, and enriched by abundance of bushes. Amidst these, and on an eminence near the centre, are three dryades sitting together: a satyr, partly concealed among the bushes, is cautiously watching them, and the head of a second sylvan is seen above the trees, similarly engaged. On the opposite side, a little retired from the front, is an emblematic figure of a river god reclining on a rocky bank. The view extends over a fertile valley, in which cattle are feeding, to two lofty rocky mountains, on the summit of the farthest of which is seen the Cyclops Polyphemus seated, playing on his pipe. Clusters of umbrageous trees give beauty to the meadows, whose verdant freshness indicates the vernal season of the year. This picture was painted in 1649, for a M. Pontel. Engraved by Baudet.

4*ft.* 3*in.* *by* 5*ft.* 6*in.*—C. Worth 500*l.*

Now in the Palace of the Hermitage, at St. Petersburgh.

A repetition of the preceding picture, size, 3*ft.* 2*in.* by 6*ft.* 4*in.*—C., is said to be in the Museum at Madrid.

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307. Hercules and Cacus. The view here represents a grand rocky scene, divided by a meandering river, whose banks are studded with clumps of bushy trees. Upon a rocky verdant bank, in the centre of the fore-ground, sit three naiades, and a fourth stands by them; they are lightly clad with mantles of divers hues, and their heads decked with flowers; a stream flows by them, in which are two vases. At a little distance on the right is a river god, reposing on the bank of a stream; and beyond may be observed two persons in a boat.

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The view is bounded by the mountains of Taurus and Caucasus; at the side of the latter promontory, is seen Hercules destroying the robber Cacus, at the mouth of the cave. This, like the preceding picture, to which it forms a pendant, is distinguished by the freshness and brilliancy of its tones.

4 *ft.* 3 *in.* by 5 *ft.* 6 *in.*—C. Worth 500 *gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

308. The affrighted Traveller. This picture offers a view of a hilly country with a river in the centre, and its surrounding banks adorned with beautiful clusters of trees; beyond these are perceived a variety of buildings distributed along the acclivities of the more distant hills. The scene is further identified by a traveller, on a rugged road in front, who appears to be escaping in terror from the sight of a man lying on the margin of a stream, entwined by a large snake; a second object of terror is seen more distant, consisting of a man lying dead on the ground, and a woman wailing over him: still more remote are perceived several persons on the bank of the river, and two men in a boat. This picture was painted in 1650, for a M. Pointel, at whose decease it passed into the possession of M. Moreau. Engraved by Baudet.

309. A Traveller washing his Feet at a Fountain. The scene represents a fertile and richly wooded country, divided by two winding roads, one of which appears to lead to a distant town, situate at the foot of a range of mountains; the other diverges among clusters of trees to the right, on which side, and close to the front, are a young man and woman sitting together at the base of a stone erection, forming, apparently, part of a monument; beyond them is a young female with a basket of

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fruit on her head and another on her arm, and in the opposite side sits a traveller washing his feet in the overflowing water of a stone fountain. This classic production, is also remarkable for an image of a tutelar deity, and some votive arms suspended to the trunk of a fine evergreen oak, at the foot of which reclines a venerable man, who seems absorbed in meditation. This picture forms one of the set of six landscapes engraved by Baudet.

2*ft.* 5 *in.* by 3*ft.* 4 *in.*—C.

Presented by Sir George Beaumont, Bart., to the Nation, and now in the Public Gallery.

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310. A Peasant filling a Vase at a Fountain. This picture is distinguished by a perspective view up a straight road, flanked on one side by stone-work, and on the opposite side by a fountain and clusters of trees. A large building enclosed by a wall occupies one side, in the middle distance, and some houses are seen at the extremity of the road; beyond which the eye encounters the distant mountains. Close to the front are two men and a woman; one of the former is dipping for water at the fountain, the other two are seated together near a stone pedestal, on which is a mantle and a basket of fruit. Engraved by Baudet. This picture was painted about the year 1650, for M. Passart, Secretary of State.

2*ft.* 6 *in.* by 3*ft.* 4 *in.*—C.

Bequeathed by Sir Francis Bougeois to the Dulwich College, and now in the Gallery of that Institution.

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311. Two Nymphs observing a Snake. The view exhibits a wild and rocky country with a large river in the centre, which appears to flow in a tortuous direction to the front.

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ground, and there forms a pool at the base of some rocks. Here two nymphs (each of whom has a vase) are seated on its margin, observing attentively a large snake, which is gliding over the adjacent rocks; a clump of three trees is on the left, and various buildings are perceived on the acclivities of the distant hills. Engraved by N. Poilly.

312. Two Women on the bank of a Rivulet. This picture represents a hilly country of a broken and varied surface, having a large clump of chesnut trees on the left, near which are two young women, one of them is crouched near a bank with a basket of flowers by her side; the other sits on the margin of the brook washing her feet; the latter has attracted the attention of a young man, who is peeping from behind a bank. A little retired, on the opposite side, are seen two persons reposing; and still more remote may be discovered a small town, and various other buildings, at the base of the distant mountains. Painted about the year 1650, for M. Passart. Engraved anonymous.

313. A young Woman with a Basket of Fruit. The scene offers a landscape traversed in its whole extent by a river, beyond which are seen several edifices at the foot of a range of mountains. On the bank of the river composing the foreground, is a young woman, seen in a profile view, with a basket of fruit on her head, and holding up her mantle under her arm. Engraved anonymous.

314. Three Men in conversation. The view here exhibits a country of an unusually wild and rocky aspect, with a

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large cluster of buildings at the side, a portion of which appears to form a mill; a river extends from thence to the opposite side, and a second stream passes between high banks and flows along the front. Three men (one recumbent on the ground) are on the farther side of a bank, in conversation. Two of them are pointing in opposite directions: beyond them are two travellers with horses, and still more remote are peasants watering cattle, and boys bathing. Numerous edifices adorn the acclivities of the distant rocky hills. Engraved by N. Poilly.

315. The Gust of Wind and affrighted Peasants. This picture represents a hilly country, with a row of Italian buildings on the right. In front is a rugged road, which winds round a bank and passes along the fore-ground: in this part is a loaded waggon, drawn by two oxen, the driver of which, as well as the cattle, have fallen to the ground in consequence of a violent gust of wind, which, in its passage, is riving the branches of a large tree close to them. Two travellers on foot are also terrified at the effects of the hurricane. Painted in 1650, for M. Pontel. Engraved anonymous.

316. St. John in the Island of Patmos. The subject is introduced in the fore-ground of a landscape, offering a bold and rocky site, covered in part with clusters of trees and bushes, among which are the remains of ancient edifices; one of which is distinguished by a portico and an obelisk; a river is seen in the distance, along the banks of which are a tower and other buildings. The Evangelist, clad in ample robes, is seated in the centre of the fore-ground, and seen in a profile view, apparently writing his apocalypse; the usual emblem of

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the saint, an eagle, is behind, and in front of him is a pedestal, with some broken parts of a column lying at its base. Engraved by Chatillon.

3*ft.* 4 *in.* by 4*ft.* 11 *in.*—C. *(about.)*

Sold in the collection of M. Robit, 1801. 7100*fs.* . 284*l.*
Now in the collection of Sir Thomas Baring, Bart.

317. Monks meditating. The view here exhibits a wild and mountainous country, with a spacious valley in front, locked in by a range of rocky mountains, whose base is clothed with bushy trees. In this sequestered place a company of eremites have fixed their abode: three of these enthusiasts are grouped in the centre of the fore-ground, one of them is seated in a profile view, a second is recumbent, and the other stands by; a fourth is seen crouched beneath a bank at the side, and a fifth stands near their habitation, on the farther side of a lake. Engraved anonymous.

318. Two Women and a Man admiring the remains of some sculptures and fragments of buildings. The most prominent objects in this picture consist of the remains of a colossal statue of a woman seated on a pedestal, a therm of Jason, and a torso of a female, grouped with some vestiges of buildings; these have attracted the admiration of two ladies and a gentleman: close behind the former persons is a youth with an ox: a clump of poplar and other trees form the back-ground to the statuary. Engraved anonymous.

319. View of a Temple and adjacent buildings, situate on an eminence close to a river. The fore-ground is composed of

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bushes, growing among rocks; from the midst of these rise three trees, one of which is slender, and divided from the lower part of the trunk. Engraved, of a circular form, by E. Meulen, *ex.*

320. A Landscape, representing a hilly country, with clusters of umbrageous trees on either side, and a sterile rocky site in the centre, which is bounded by a range of hills, clothed in part with bushy trees. Engraved anonymous.

321. A View of the Acropolis and surrounding country. This picture represents the celebrated Athenian citadel, which is seen, with other buildings, at the base of a lofty mountain, on an upper acclivity of which are ancient edifices, and one of them resembles the temple of Minerva. The buildings are approached by a high-road from the front, passing between an opening in a dwarf wall, having clumps of beautiful trees on either side. In the centre of the fore-ground are two women, one is on her knees gathering up something; beyond these are several other figures, two of whom are seated on the ground. This excellent picture was painted as a companion to the Obsequies of Phocion, about the year 1650, for a M. Cerisier. Engraved by Baudet, and anonymous.

4*ft.* 7*in.* by 6*ft.* 11*in.*—C.

322. Pastoral occupations. The subject is evidently intended to represent the life of the shepherds of Arcadia. On the left is a happy couple, sitting together; the youth has a rural pipe in his hand and a wreath on his lap; his attention is directed to the shepherdess, who is caressing a dog. Beyond these are

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a second couple; the female is here engaged milking a goat, and the youth is dragging forward a ram; two cows, a number of sheep, and several goats, are distributed around them, and at some distance is a shepherd boy with a stick on his shoulder. Engraved by Peyron.

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323. The Tomb of Sappho. A classic landscape, interspersed with a number of beautiful buildings, among which, and close to the front, is one designated the Tomb of Sappho; near it is seated a muse, recording the history of the poetess, and Cupid stands by holding the ink. In the distance are seen three persons on the margin of a lake.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—C.

Collection of M. Julliot, 1793. . . 2400*fs.* . . 96*l.*

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324. Orion. A landscape, exhibiting a scene of extraordinary grandeur, as well for its bold and mountainous character, the richness of its verdure and umbrageous trees, as for the beauty and brilliancy which the rising of the great luminary of the day sheds over the scene. The Giant Orion, having been basely deprived of his eyes by Œnopion, is here represented advancing towards the summit of the highest mountain, under the guidance of a workman at a forge, whom he bears on his shoulders, in order that the beams of the rising sun might shine uninterruptedly on his face, and thereby restore his sight. The Goddess Diana and other deities are seen in the clouds, which are tinged with the golden hues of the morning. This very excellent work was painted in 1658, for M. Passart, Accountant General. Sir Joshua Reynolds is said to have possessed this picture, which he parted with to M. de Calonne for 500 *gs.*; and in the sale of the latter

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gentleman, in 1795, it was sold for 125 *gs.* Again put up at auction, in the collection of Noel Desenfans, Esq., in 1802, and knocked down at 150 *gs.*

3 *ft.* 6 *in.* by 4 *ft.* 8 *in.*—C. *(about.)*

Collection of Philip Panné, Esq. 1819. . . . . 200 *gs.*

Bought by the Chevalier Bonnemaison, who soon after sold it for 600*l.*

Now in the possession of the Rev. J. Sanford.

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325. Arcas and Callisto. This mythological story is introduced in a landscape, exhibiting a rocky mountainous scene, and represents the moment when Callisto, under the form of a bear, is being pursued by her son Arcas, and while thus pursued, both the mother and son are quitting the earth on a cloud, to become constellations in the heavens. Jove is seen above, enthroned in light, awaiting their approach.

2 *ft.* 10 *in.* by 3 *ft.* 10 *in.*—C.

This picture was formerly in the collection of W. Ellis Agar, Esq.

Exhibited in the British Gallery in 1834.

Now in the collection of the Marquess of Westminster.

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326. A View of some Classical Edifices, and Ruins of Public Buildings in the environs of Rome. Among the various figures observable in the picture, may be noticed a traveller reposing on the ground, a man standing on the farther side of a bank, and two oxen, yoked, lying down.

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327. The Companion. This picture also represents a view of several noble edifices, one of which is distinguished by its dome top and handsome portico. The figures which enliven the scene consist of a woman sitting on the fore-ground,

apparently in conversation with a man who stands before her, and near whom is a child; a gentleman on a grey horse, a man on foot, and three dogs, are on the left.

3*ft.* 2 *in.* by 4*ft.* 8 *in.*—C. *(about.)*

Now in the collection of the Duke of Devonshire.

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328. Nymphs reposing. The view represents a scene rich in the various details which give interest and beauty to a landscape. On the left is seen a cluster of buildings, partly enveloped in umbrageous trees; in the centre, the eye looks over a level tract of country, of a broken and varied form, diversified with clusters of trees, and a winding river. The principal figures introduced in the picture consist of two nymphs, who are reposing on the fore-ground.

4*ft.* 1½ *in.* by 6*ft.* ½ *in.*—C.

Collection of Lord Radstock, . . . 1826. . . . 285 *gs.*

Purchased by the Marquess of Ailesbury.

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329. Jupiter and Io. The subject is introduced in the fore-ground of a hilly landscape, with a river in the centre, and a clump of lofty trees at the side; little more than the boles of the trees are seen. Upon a road close to the front are the metamorphosed Io and Jupiter, the former under the similitude of a white cow, the latter in that of a bull: behind them is a herdsman with a long staff. In the distance are perceived an obelisk, and a building with a large dome. Engraved, in the gallery of Prince Lucien.

2*ft.* 6 *in.* by 1*ft.* 10 *in.*—C. *(about.)*

Collection of Prince L. Buonaparte, 1816. (by Mr. Stanley) 78 *gs.*

———— John Webb, Esq. . 1821. . . . . 100 *gs.*

Now in the collection of Lord Ashburton.

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330. Dido and Æneas taking refuge in a cave from the violence of a storm. This production exhibits a landscape of singular grandeur and sublime effect; the former is derived from the bold abruptness of its local features and the rich clusters of its majestic trees, and the latter from the accident of a storm which appears to rage with devastating violence, the trees bending to the blast, and the affrighted huntsmen hastening for shelter.

"The Queen and Prince, as love or fortune guides,
One common cavern in her bosom hides."—*Æneis*, book iv.

5*ft.* by 7*ft.* 2 *in.*—C.

Bequeathed by the Rev. Holwell Carr to the National Gallery.

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331. Vulcan's Cave, with the Cyclops. A picture so described was sold by auction in the

Collection of M. de Calonne, . . . 1795. . . . 73*l.*

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332. Morning. A Traveller reposing. This picture exhibits a grand classical landscape, represented under the effect of day-break. The view offers an extensive plain bounded by lofty mountains, whose sides and summits are adorned with various noble edifices; a broad river winds through the vale to the left, where it is partly concealed by a rock which rises in the fore-ground. In the centre of this portion of the scene, is seated a fine athletic traveller, having a bottle and a staff by his side. Two other persons are seen reposing at the foot of a lofty tree, growing at the side of a well-wooded hill on the left; on this side, and close to the front, may also be observed a large stone trough.

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333. Evening. The companion to the preceding represents a scene of equal extent and grandeur, under the aspect of

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departing day. The most prominent objects which meet the eye, are a pile of lofty rocks surmounted by a castle and other buildings; at the base of these rocks rolls a cascade, and the water flows through the landscape to the left. This picture is also distinguished by two men in the centre of the fore-ground, one seated, the other standing in an animated position before his companion. The last gleams of the setting sun are visible behind the mountains, whose lofty heads cast into twilight the surrounding landscape. If the corroding hand of time has in some measure consumed the tender hues which once gave beauty and freshness to these noble productions of art, their classic forms and poetical conception are still intact, and will ever give delight to the learned connoisseur.

4*ft.* by 5*ft.* 7 *in.*—C.

Now in the collection of the Marquess of Bute, at Luton.

334. A Landscape representing a pastoral scene, in which are introduced a shepherd playing on a pipe, and a nymph listening.

Collection of Sir Joshua Reynolds, . 1795. . . . . 50*gs.*
——— Edward Coxe, Esq. . 1807. . . . . 150*gs.*

335. A Landscape representing an Arcadian scene, inhabited by nymphs and satyrs; the companion to the preceding.

Collection of Sir Joshua Reynolds, . 1795. . . . . 50*gs.*
——— Edward Coxe, Esq. . 1807. . . . . 150*gs.*

336. A Landscape, in a distant part of which may be perceived a city. The fore-ground is enlivened by a group of figures reclining on the ground.

2*ft.* 5 *in.* by 3*ft.* 3 *in.*—C.

Collection of William Young Ottley, Esq. . 1801. . 170*gs.*

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337. A grand Landscape, animated with a variety of appropriate figures. Formerly in the Falconieri Palace.

Collection of William Young Ottley, Esq. . 1801. . 180 *gs.*

338. A Landscape, in the fore-ground of which are introduced a Nymph and a Satyr passing a Brook.

Collection of Sir Simon Clarke, Bart.; and George Hibbert, Esq. 1802, 105 *gs.*

339. A grand Landscape exhibiting a bold mountainous country, illumined by transient rays of sunshine, and adorned with some tasteful pastoral figures.

Collection of A. Champernowne, Esq. . . 1820. . 120 *gs.*

340. Travellers Reposing. This highly classical picture exhibits a mountainous country of vast extent and diversity, embracing hill and dale, rivers and groves, depicted under the appearance of the close of day. In the centre of the fore-ground are a man and woman reclining together on a high bank, and in more remote parts of the scene may be observed other figures, most appropriately introduced. This capital production is painted in the grandest style of the master.

3 *ft.* 1 *in.* by 4 *ft.* 2 *in.*—C.

Collection of A. Champernowne, Esq. . . 1820. . 202 *gs.*

Now in the collection of Samuel Rogers, Esq.

341. A Shepherd watering his Flock. The scene is distinguished by a level tract of country, covered in the centre by a spacious sheet of water (styled the Lake of Bolsena); beyond is a noble edifice, enclosed by walls, and sheltered by distant

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mountains. On the fore-ground is a herdsman leaning on his staff, tending a herd of goats; and on the farther side of the stream, is a shepherd driving a large flock of sheep to water. Among a clump of trees on the right of the picture, is a building with a fountain at its side, at which a traveller is watering his horse. A fine evening gives lustre to the scene.

2 *ft.* 5½ *in.* by 3 *ft.* 1½ *in.*—C.

Collection of Lord Radstock, . . 1823. (bought in) 430 *gs.*
——— Same Proprietor, . . 1826. do. 150 *gs.*
Now in the collection of N. Bailie, Esq.

342. View of the Lake Onoma with Fishermen. A picture so described, was offered for sale in the

Collection of Lord Radstock, . . 1823. (bought in) 410 *gs.*
——— Same Proprietor, . . 1826. do. . 80 *gs.*

SCHOLARS AND IMITATORS

OF

NICHOLAS POUSSIN.

Although the peculiar beauties inherent in the Works of this learned Painter, are not of a character to attract and win the applause of the many, they have at all times been the admiration of the learned in art, and of the classical scholar. If the artist suffered in his feelings from the envious persecutions of a few contemporary painters, whose works have long since mingled with the multitude of like pretenders, posterity has done ample justice to his fame, both by their commendations and by the high prices paid for his pictures. Many painters, of considerable talents, were therefore excited to imitate his style, or copy his works, and this has been done on some occasions so successfully, as to require the experienced eye to discover the real from the surreptitious.

Sebastian Bourdon. There is amply sufficient in this excellent artist's pictures to justify an opinion, that he was either a scholar of Poussin, or made his works the models for his style in painting. He went, while young, to Rome, and there became acquainted with Claude Lorraine and Nicholas Poussin; and from the example and learned conversation of such eminent artists, particularly of the latter, it is but reasonable to suppose he obtained much valuable instruction in his profession. He painted many capital pictures, both in history and landscape, which remind the connoisseur of the

prototype, but no more; for they are generally feeble, both in colour, execution, and drawing, as compared with the works of Poussin.

He was born at Montpelier, in 1616, and died in 1671.

Jaques Stella. This painter was born at Lyons, in 1596, and received his first instruction in the art from his father, whom he had the misfortune to lose when young, in consequence of which he went to Italy to complete his studies; and while thus engaged at Rome, he formed an intimacy with Nicholas Poussin; to which circumstance may be ascribed the similarity which, in some few instances, is observable in their works. This opinion is fully verified by a note in the life of Poussin, appended to Landon's Outlines of his Works, to the following effect:—"It is this resemblance of manner which has caused to be attributed sometimes to Stella, and sometimes to Poussin, the series of pictures illustrative of the Passion of our Lord. Engraved by Claudine Stella." This is enough to show that Stella could, when so disposed, imitate very closely, the style of Poussin, although the generality of his works is sufficiently unlike that master's not to be mistaken.

He died at Paris, in 1647.

Nicholas Colombel was a pupil of Le Sueur; and after completing his studies under that excellent painter, he went to Rome for improvement, where he remained several years. It is not known whether he entered the atellier of Poussin or not, but many of his pictures sufficiently convince the connoisseur that he aimed at an imitation of his style; and it is said he copied many of his pictures with surprising correctness. There is a picture by his hand in the Louvre, representing St. Hyacinth, which fully justifies the opinion here given.

He was born at Rouen, in 1646; and died at Paris, in 1717.

Lemaire. This French painter was born at Demartin, in 1597, and after learning the rudiments of the art under Vignon,

travelled to Rome for improvement, and applied himself closely to the study of architectural scenery, in the pursuit of which, he drew most of the celebrated remains of antiquity which adorn the environs of that capital. In the representation of these subjects, he evidently adopted the style of Poussin, and with it, borrowed freely from that artist's pictures, the figures which embellish his own.

His works are distinguished for the clearness and warmth of their colouring, and the precision with which the characteristics of the Greek and Roman style of architecture are delineated. A servile imitation of this class of the works of Nicholas Poussin, was probably the cause of his acquiring the cognomen of Poussin Lemaire.

He died in 1659.

Gaspar Dughet, surnamed Poussin. The marriage of Nicholas Poussin with the sister of Dughet, cemented more closely his union with a family, to which he was indebted for much friendly kindness during a severe illness. He therefore took Dughet under his protection, and perceiving that the tendency of his genius was to landscape painting, he encouraged and directed it to a most successful termination. His brother-in-law was but an indifferent draughtsman of figures, he therefore frequently introduced these embellishments with his own hand, and such pictures have much the appearance of being wholly by Nicholas. In general, the works of Dughet have less of classical grandeur, and more of real nature, than those by his instructor*. He was born in 1613, and died in 1675.

Allegram. There is an exceedingly clever picture of a landscape by a painter of this name, in the Royal Gallery of the Hermitage at St. Petersburgh, which closely resembles the works of Poussin.

* It is greatly to be regretted, that many of Gaspar's pictures, like those of Nicholas's, have lost much of their original beauty, by the protrusion of the brown ground on which they are painted.

CLAUDE GELÉE,

CALLED

LORRAINE.

Upwards of two centuries have elapsed since the birth of this enchanting Painter, and during this long period, no successful rival has appeared to compete for the wreath of Fame, he therefore stands alone pre-eminent in excellence, the admired of all beholders. A reputation so based, and so universal, can receive no augmentation from the encomiums of writers, and all that their pen can offer in the cause of such high merit, is a faithful record of the works which have so raised the Artist, and thereby render still more durable his well deserved fame.

This illustrious Painter was born in the obscure Town of Chamagne, situate in the diocese of Toul in Lorraine, in the year 1600. His parents, Giovanni Gellée and Anna Podosa, had several children, of whom, according to Baldinucci, Claude was the third of five sons. Of the nature of their occupation and situation in life, no mention is made; but from the events which attended their decease, it is reasonable to

conclude, that their circumstances were narrow and humble. Claude, who had only just attained his twelfth year when this calamity occurred, was under the necessity of exerting himself for his own support. Driven at this early age from his natal abode, he travelled alone and on foot to Fribourg, in order to seek the protection of his eldest brother, who was a carver or engraver in wood. Here he found a refuge, and here he first became acquainted with the pencil; it was here also, that, while tracing the forms of arabesque and other ornaments, preparatory to initiation to his brother's business, the latent seeds of genius began to germinate, and he soon evinced the most decided proofs of taste for a pursuit, which he afterwards carried to such high perfection. How long he remained under the limited instruction of his brother is uncertain, perhaps not many months; but his continuance there was broken off by the arrival of a relation, a dealer in lace, and then on his journey through Fribourg to Rome. Possibly this person had some knowledge of art, and was consequently induced, by the promising productions of the young artist, to take charge of him, with a view of placing him under a suitable master in the capital to which he was going. He, however, no sooner arrived at Rome with his charge, than some unforeseen event compelled him to quit with such haste, that he had no time to make any provision for his young relative; and the youth was again thrown on his own resources, with little money in his pocket, and neither a friend or a guide to direct him, in a strange city, and far from all his relations.

In this forlorn situation, his courage never forsook him; but, stimulated by a growing attachment to his profession, he applied himself with unremitting diligence, until, by dint of studying and copying such works as he could obtain, he acquired a considerable knowledge of the rudiments of the art. While thus engaged, he accidentally saw, at one of the periodical fairs, some pictures of architectural views by Godfrey Waal, which had been sent from Naples for sale: these so won his admiration, that he at once determined, if possible, to place himself under the tuition of that Master, for he had hitherto seen nothing in art, which so well accorded with his taste. Thus resolved, he waited with anxious impatience for the promised remittance from his relation; but, instead of the expected help, a letter arrived which gave him the mortifying intelligence, that, in consequence of heavy losses, sustained by the conquests and pillages of the Swedish armies, it was not in his power to afford him any further assistance. Notwithstanding this untoward event, Claude departed for Naples, animated with zeal, and fully determined to triumph over every difficulty. On this occasion fortune favoured him, for, on making himself known to Waal (perhaps by the relation of a simple, unaffected tale, expressive of his attachment to the art, and admiration of his style, accompanied by an earnest look of entreaty), he won the good will of the Painter, who kindly acquiesced in his request, and instantly received him into his academy. With this master he is supposed to have remained about two years, during which time, by a close ap-

plication to his studies, he became proficient in architectural painting and the science of perspective, which he subsequently used to such advantage in his beautiful landscape scenery. His urbane and obliging behaviour gained him the esteem and respect of his instructor, who, in return, took every occasion to promote the advancement of his pupil.

Claude now felt that this class of art, however well performed, was only a part, or adjunct to the lovely scenery around him, whose wide expanse and various beauties daily attracted his admiration; he now sighed for the power to represent in painting, that which gave such intense pleasure to his eye. In order to accomplish these enlarged conceptions, he became sensible that some instruction in landscape painting would shorten the path to its attainment. Having accidentally learnt that Agostino Tassi* had just arrived at Rome, he became instantly desirous of placing himself under that master, and lost no time in communicating his wishes on the subject to Waal. The favourable impression which Claude first made on his master, had, by his subsequent conduct, ripened into friendship; and it was, therefore, with regret that Waal learnt the intention of his pupil, and with reluctance that he suffered him to depart. Although not stated by biographers, it is more than probable that he was furnished with letters of introduction to Tassi, as, on his arrival at Rome, he was most kindly received by the

* Agostino Tassi was born at Perugia in 1566; studied under Paul Brill; and died in 1642.

Painter, and readily admitted into his studio. There was evidently something in the character and manners of Claude, which recommended him to the friendship and esteem of those with whom he became acquainted, and, in the present instance, Tassi soon added to the benefit of instruction, the generous offer of board and lodging in his house, and he henceforward became his familiar companion. Under such a master, combined with other advantages, the zeal and assiduity of the scholar were proportionately incited to exertion; the result was, that he successfully imbibed the style and principles inculcated, and therefore his early productions, both in composition, execution, and effect, bear a close affinity to those by Tassi.

The happy change which he had for some time past experienced in his affairs, together with his success in his profession, made a deep impression on his mind, and under the influence of a grateful feeling for these benefits, he quitted Rome about the year 1625, in order to perform a pilgrimage to the Holy Virgin of Loretto, where he remained some days engaged in devotional meditation. From thence he departed on a tour through Italy, traversing Romagnia, Lombardy, and on to Venice: here he is supposed to have remained some time, engaged in the pursuit of his profession; for there were then living at Venice, many wealthy individuals of taste, who encouraged extensively, the arts: there was also a school of painting to engage his leisure hours; and lastly, the numerous beautiful palaces that might have occasionally occupied his pencil. About this period some occurrence

induced him to change his original intention of returning to Rome, and, on quitting Venice, he bent his course towards his native country, taking a circuitous route, by the way of Germany, in order to see and study the beautiful scenery of the Tyrol, and other places of picturesque interest, in that direction. This journey was, however, far from being propitious, as, in addition to his being taken ill on the road, he was robbed of the little property he had, while confined to his bed; and after much delay he arrived, wearied and discouraged, at Lorraine, where he remained but a short time, and then went on to Nantes. During his residence in the latter city, he received a visit from a relation, who was also an artist, and at that time extensively engaged for the Duke de Lorraine. This person no sooner learnt that Claude was also a painter, and saw some of his productions, than he invited him to his house, and made him advantageous offers, to induce him to assist in a work he had undertaken. Claude, with some difficulty, and under certain conditions*, accepted his propositions, and remained with him above a year, working conjointly with his relation on several pictures, most

* Baldinucci gives rather a different version to this statement; for he says that "Claude's relation introduced him to one Carlo Derwent, painter to the Duc de Lorraine, and Knight of Portugal: with this person he entered into an engagement, the conditions of which were that he should be employed to paint the figures in the several pictures, as he was anxious to improve himself in that department of the art; but long before the year was elapsed, he was compelled to paint the architectural portions of the decorations."

of which were of a colossal size, and done expressly to decorate the church of the Carmelites. The architectural and landscape portions of these works were by Claude.

Claude at length grew weary of this most unprofitable employment, and resolved to seize the first opportunity to put an end to an engagement which offered so little scope to his genius, and became increasingly humiliating to his feelings. He recollected with pleasure the beautiful scenes he had quitted, and sighed to return to the soil so sacred and genial to art. His relation in vain endeavoured to dissuade him from these intentions, both by entreaty and tempting offers, but his mind was fixed on going, and each day's delay served only to augment his impatience. This resolution was somewhat hastened by an event which was near being attended with fatal consequences. Claude, while closely engaged with his relation on a scaffold, completing some work preparatory to his leaving, the erection suddenly gave way, and precipitated them both to the ground; and although they escaped any serious injury, yet the effect from fright acted so strongly on his nerves that he fainted, and on recovering, the impression on his mind of its being an evil omen was so strong, that from that moment he abandoned his work, his relation, and his country.

He chose the route of Italy, by the way of Lyons, where, during a delay of a few days, he formed an acquaintance with some brother artists, who accompanied him to Marseilles: here his progress was im-

peded by a severe and dangerous fever, which, for some time, threatened his life. While thus suffering, some villain stole his box, containing the little money he had provided for his journey. This loss, like the former robbery, was so greatly counterbalanced by returning health, that the only regret he expressed was, the delay it would occasion in his return to Italy. Such, indeed, was the buoyancy of his spirits on the occasion, that he jestingly held up to his friends the only piece of money he had left, and good humouredly observed, "this also shall go," and the same evening spent it gaily amongst his companions. This act of defiance to fortune has been practised by many, who, like Claude, were confident of their powers, and under this conviction, he rose early the following morning, and having learnt that there resided at Marseilles a wealthy merchant, who had the reputation of being a patron of the arts, he waited on him, and had the good fortune to obtain a commission to paint two pictures. These, when finished, gave so much pleasure to the amateur, that he instantly gave him an order for two more; this favour the artist civilly declined, alleging his anxious wish to depart for Italy. He accordingly embarked in the first vessel sailing for an Italian port. Here again he was doomed to experience the inconstancy of fortune, for during the voyage they were overtaken by a violent tempest, and every one on board, for some time, despaired of life; the ship, however, weathered the storm, and, after much delay, reached in safety her destination.

Claude arrived at Rome on the day of the Feast of St. Luke, 1627, after an absence of upwards of two years. His first object was to establish himself in a suitable residence, and to prepare everything necessary in furtherance of his profession. The news of his return rapidly spread among his friends and the amateurs of the art, and as he had previously left a favourable impression of his talents, he very soon had abundant employment for his pencil. One of his earliest patrons was the Cardinal Bentivoglio, for whom he painted two pictures; these so delighted his eminence, that he showed them to the Pope*, who commended them exceedingly, and desired to see the artist. The interview was highly flattering to Claude, and ended with an order to paint four pictures, representing the following scenes: a View of the Port of Marrinella, on the coast of Terreno; a Sea-Port, embellished with noble edifices and numerous vessels; a Pastoral Scene; and an Arcadian Landscape, with Nymphs and Satyrs dancing. The production of these pictures established the reputation of the artist; for although he was little more than thirty years of age, yet they exhibited all the skill and science of an experienced master, and his works after this period rose exceedingly in public estimation. About this time he was employed by the Cardinal Crescengi to decorate the rotunda of his palace: he was, also, similarly engaged in the Muti of the Holy Apostles, and the Medai of the Trinity of the Mountains.

* Urban VIII.

These were succeeded by the following engagements: the Duke of Bracciano, the Duke de Bouillon, and the Prince de Leancour, for each a picture; the Signor de Bourlemont and the Cardinal Mellini, for each five pictures; for the Cardinal Giori, seven; the Constable of Colonna, eight; for Prince Paul Falconieri he painted four; and a like number for Count Valdestain and the Prince Pamphili. He also painted, by order of Pope Alexander, for the Ghigi family, several excellent pictures, two of which are distinguished by the Rape of Europa, and a Battle on a bridge. The fame of Claude now extended into every quarter of Europe, and commissions from the most distinguished persons, and also amateurs, poured in, much beyond his abilities to supply them. A reference to the *Liber Veritatis* shows that his orders were not confined to Milan, Parma, Lombardy, and Venice, but extended also to Paris, Lyons, Marseilles, Montpellier, Avignon, and Madrid. He painted eight pictures for the King of Spain, embellished with subjects taken from the Old and New Testament. He also executed two pictures for an amateur at Antwerp, and a like number for a gentleman at Amsterdam. It is unnecessary to enter into further detail, as the descriptive catalogue of his works will prove more correctly the extent of his connections, and the number and inestimable value of his productions.

Claude had the felicity of combining with his transcendent talents as an artist a modesty and urbanity of manners which recommended him to the notice and esteem of the most distinguished personages at Rome;

and the Pope in particular, is said to have taken so great a pleasure in his conversation, that he often invited him into his presence.

Among the many pictures which emanated from his pencil, Pascoli mentions one in particular, representing a woody scene, which he painted with extraordinary care, from the choicest groups of trees in the neighbourhood of the Madama Villa and Mount Marius. This he constantly placed near his easel, as a model to work from. This beautiful study so delighted his holiness, that he repeatedly offered to cover it twice over with gold, if the artist would part with it; but such was its value and importance to the painter, that he respectfully declined to do so on any terms, alleging that such a picture was not only indispensably necessary as a model to govern his own eye, but would be still more needful should he leave behind him any unfinished works. This apprehension was not without reason, for towards the middle of his life he was troubled with symptoms of the gout; as he advanced in years this painful disorder increased in violence, and at times rendered him incapable of pursuing his profession. Notwithstanding these severe visitations, his patience and good humour never forsook him, and at intervals of relief from pain, if unable to paint, his greatest pleasure was in conversing on the subject of his profession, and freely communicating his opinions on the principles and practical department of painting. On such occasions he would illustrate his observations by apposite allusions to certain of his productions, one of which was generally the woody scene above noticed;

and another was Queen Esther, with her maidens, approaching the palace of Ahasuerus. When surrounded by his particular friends, he took great delight in recounting the events of his youth, the struggles and privations endured in his boyhood, and the difficulties and dangers he had experienced in his maturer years; he would dilate on the tricks which had been imposed on him, and the insidious snares he had escaped. Some, who had pretended to be his friends, would often visit him while painting, with a view of borrowing his ideas and compositions; they would afterwards imitate his works, and then sell them secretly under his name: thus they deceived the amateur, and robbed him of his reputation.

In order to prevent a practice so injurious to himself and others, he determined in future to make drawings of every picture he painted, and to record on them the names of the persons for whom they were done, and the places to which they were sent*. This precaution was still further rendered necessary by the frequent applications from persons possessing spurious pictures, which they continually sent him to be identified,

* This curious compilation, known under the appellation of the *Liber Veritatis*, consists of two hundred drawings, done in bistre, occasionally heightened with white. After the decease of the artist, they became the property of his heirs, and were sold by one of his nephews, for two hundred scudi, to a Frenchman, who took them to Paris, and offered them to the king; the purchase being declined, they were shortly after bought by the late Duke of Devonshire, and they now adorn the magnificent mansion of His Grace at Chatsworth. Richard Earlom has most admirably imitated them in mezzotinto.

having purchased them as his productions. The enemies of his fame and prosperity, being thus checked, and their designs frustrated, spread a report that he now rarely wrought with his own hands, but employed a clever youth of the name of Giovanni Domenico, a cripple, whom he had compassionately taken into his service to grind his colours, and attend upon him while painting. His enemies, at length, carried their malice so far as to suborn this servant, who, instead of requiting a kind master with gratitude, lent himself to their machinations, assumed an air of importance, and demanded payment of a suitable salary for the thirty years he had been with him, not as a servant, but in the capacity of an assistant.

Claude, who had throughout a long life scrupulously avoided every kind of litigation, and patiently submitted to many provocations, determined, in the present instance, in order to avoid the trouble and vexation of a process at law, to comply with the unjust claim of the ungrateful domestic, and he therefore paid him his demand. This event, together with others of a trivial nature, tended greatly to disturb the calm and peaceful disposition of the artist, and embittered many hours of his latter days: the gout also, which had been an occasional visitor for nearly forty years, now increased in virulence, and, although, at intervals, he continued to paint, even to a very late period of his life*, he, at length, sunk under a

* The dates on pictures show that, notwithstanding his infirmity, he painted a great number between the years 1670 and 1680.

severe attack of this disease, attended with acute fever, on the 21st of November, 1682, and died, aged 82. The highest respect was shown by many of the most distinguished persons at Rome to the remains of the deceased artist. His bier was conducted with suitable ceremony to the Church of the Trinità del Monte de' Frati Minori, where, after the accustomed obsequies, it was interred near the Chapel of the most Holy Nunziata, and a marble monument erected to his memory, on which was inscribed

D. O. M.

Claudio Gellée Lotaringo
Ex Loco de Chamagne orto,
Pictori eximio.
Qui ipsas orientis et occidentis,
Solis radis in campestribus
Morifice pingendis offinixit.
Hei in urbe ubi artem coluit
Summan laudem inter magnates
Consectus est.

Obiit. IX, Kalend. Decembris, M.D.C.LXXXII,
Ætatis suæ ann. LXXXII,

Joan et Josephus Gellée.

Patrico carissimo monumentem hoc
Sibt Posterisque suis
Poni aurarunt.

Claude added to a kind and amiable disposition, an unimpeachable moral character, and this feeling he extended even to the subjects which embellish his pictures.

He was a well-proportioned person, about five feet eight inches high, with a strongly featured countenance, a prominent nose, a high forehead, black eyes and hair, with whiskers of a similar colour. His expression was grave, tending to severity.

It might be supposed, from the liberal encouragement he experienced in his profession, that he would have left considerable wealth to his successors: this, however, was not the case, for the sum total of his property did not exceed 10,000 scudi; and this, together with the whole of his effects, he bequeathed equally to three of his nephews, for whom, as well as other relations, he had ever shown a warm regard. To this feeling of affection towards his necessitous relations may be attributed the smallness of the residue of his property.

The statement made by several biographers, that Claude was originally apprenticed by his parents to a pastry-cook, must have proceeded from some error (he being left an orphan at twelve years of age), arising out of the circumstance of his joining his brother at Fribourg, who was a carver, and, probably, a mould-sinker for confectioners.

OBSERVATIONS.

A VERY brief knowledge of the Works of Claude Lorraine must convince the amateur that the superlative beauty and excellence which most of them exhibit, could only have been the result of the most indefatigable study, governed by great taste and genius; for, however admirably they represent nature, it is a question whether any picture by his hand was a faithful transcript of the scene from whence it was taken. His works may therefore be considered combinations of beautiful objects, borrowed from the inexhaustible source of nature, and exhibited under the most lovely forms and alluring medium*. If the scene represents the early morning, when "Aurora with her rosy fingers unbars the gates of day," the hemisphere is suffused with light and heat, and all nature visibly feels their influence; the mists are seen dispersing, and the cooling freshness of the dawn of

* Sir Joshua Reynolds, in his Discourses, observes, that Claude Lorraine "was convinced, that taking nature as he found it seldom produced beauty. His pictures are a composition of the various drafts which he had previously made from various beautiful scenes and prospects."

day is yielding to the absorbing rays of the rising luminary; the soft zephyrs appear to agitate in gentle ripples the surface of the lucid streams, and to breathe in whispers among the foliage of the surrounding groves. Either the shepherd is there seen leading his flocks and herds to pasture, or the goddess Diana, with her attendants, sallying forth to the chace. Every period of the day, with all its elemental vicissitudes, has been successfully embodied by his magic pencil, and even the gorgeous splendour of a summer's evening, with all its dazzling brightness, was not beyond the reach of his master hand.

Architecture appears to have been, from an early period of his life, a favourite branch of the art; for this, he evidently possessed a refined taste and a ready invention, and he lost few opportunities of showing his predilection for such objects whenever his scenes permitted it. Palaces, temples, and other noble edifices, or the ruined remains of such structures of Greek or Roman origin, are appropriately introduced, whether the picture exhibit sea ports, or inland scenes, and these are composed with so much skill and apparent propriety, that it is easy to imagine they once had an existence at some glorious era of the Greek or Roman states. This illusion is still further heightened by the representation of some event from sacred or profane history, poetry, or romance, which accords (with some few exceptions) with the style of the buildings and the nature of the scenes depicted.

Claude is reported to have taken much pains by frequenting the academy, in order to acquire a correct

knowledge of the drawing of the human figure; but although he succeeded sufficiently well not to offend the eye, even of the critic, he was so sensible of his defect, that he would sometimes jocosely say, that he sold the landscapes and gave his figures into the bargain. His deficiency in this department was sometimes supplied by Filippo Lauri, Courtois, or Jan Miel.

The pictures by Claude bear visible evidence that they are the result of much thought, deliberation, and cultivated taste. In their execution, both patience and elaborate care are equally manifest. His best works are painted throughout with a full body of colour, and a liberal use of ultra-marine. He appears to have commenced his operations entirely in grey, in which that valuable colour is freely used; so that when the super colours in the completion of the work are applied, the silvery hues beneath contribute greatly to the atmospheric effect, which constitutes one of the chief charms in his pictures. It is also worthy of notice, that the same careful attention to the details is as observable in the half tones, shadows, and distances, as in the more prominent and luminous parts. Above all, the high quality of his genius is best discovered, in the selecting of objects of the most pleasing forms, tastefully grouping them together, so as to produce, by the various combinations, a scene replete with the most enchanting beauties. Such are the productions of this inimitable artist.

THE

WORKS

OF

CLAUDE LORRAINE.

The following two hundred pictures are specially identified by drawings in bistre heightened with white, which were done by the artist as memoranda of the subject and composition of each piece. The whole being afterwards collected in a book, it was entitled by him, Liber Veritatis. This highly-interesting collection is now in the possession of the Duke of Devonshire, at Chatsworth. They are suitably framed and glazed, and adorn one of the rooms of that noble mansion. The whole of them have been finely engraved by Richard Earlom, in a style that closely resembles the original drawings, and they form, when bound, two volumes, also entitled *Liber Veritatis**. A third volume has since been added to the above, composed of one hundred prints by the same engraver, after drawings by Claude, then in the collections of the Duke of Devonshire, Earl Spencer, Richard Payne Knight†, Benjamin West,

* Published by Messrs. Boydell & Co. in 1774.

† This distinguished amateur died in 1825, and by his will bequeathed the whole of his valuable collection of Drawings to the British Museum. Amongst them were a considerable number by Claude, studies from nature, a great portion of which were accidentally discovered in Spain, and there bought for a few pounds; but for which Mr. Knight paid 1,600*l.* These are not yet engraved.

Charles Lambert, Charles Turner, George Gosling, and Joseph Farrington, Esqs. This volume, however, although it passes under the same designation as the preceding, does not, in fact, belong to the book bearing that title; nor does it possess the valuable and interesting documents contained in that work, for the chief portion of this second series of drawings, are merely studies from nature, or compositions for pictures, whereas the former series was done after pictures either in progress or finished.

THE FOLLOWING NUMBERS CORRESPOND WITH THOSE IN THE LIBER VERITATIS.

1. A View near the Campo Vaccino, looking towards the Palatine hills. On the right stand three beautiful columns, of the Corinthian order, supposed to be a portion of the temple of Jupiter Stator; beyond which, the eye looks to some ruins occupying part of the Palatine mount. On the opposite side is part of the ruin of a temple, perhaps that of Concord; on the farther side of which stands a cluster of trees. Among the various figures that animate the scene, are a man and a woman approaching, driving before them an ox, an ass, and a goat; beyond these are a female and a youth sitting together, the latter is playing on a pipe. On the back of the drawing is written, drawn the 10th day of August, 1677; the picture is still in my possession, August 1680.

This picture was, in the year 1777, in the possession of Lord Cathcart.

A duplicate of the above, was formerly in the possession of Mr. Hickey.

2. A Sea-Port, represented under the appearance of sunrise. This picture is distinguished by a lofty portico on the right,

Landscapes.

only three columns of which are seen. On the farther side of it, lies a vessel at anchor, and nearer the spectator are two men in conversation, one of whom is seated on the pavement, pointing to some distant object. The opposite side is bounded by cliffs, surmounted by clusters of trees. Several vessels ride at anchor under the shelter of this high land, near the termination of which is a tower. In the centre of the fore-ground are three men in conversation ; a fourth, with a package on his back, is going through the water to a boat, in which are two sailors. A portion of the shaft of a column, a plank, and a log of wood, are on the right. Painted at Rome, in 1678.

2 *ft.* 6 *in.* by 3 *ft.* 2 *in.*—C. *(about.)*

Exhibited in the British Gallery in 1828.

Now in the collection of the Right Hon. Lord Palmerston.

A duplicate belonged to Doctor Newton, which is probably the one now in the collection of Peter Miles, Esq. of Bristol, and differs from the print in the disposition of the figures only.

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3. The Robbers. The view exhibits an open hilly country, divided obliquely by a river, crossed by two bridges: at some distance beyond the first bridge may be noticed a portion of a temple; from hence the eye looks to a cluster of abrupt-shaped hills, surmounted in part by trees. Upon a road, parallel with the river in front, are two robbers attacking a traveller; beyond these is a man forcing a woman towards a clump of trees at the side; still more remote, is a third robber firing at a herdsman, who is escaping with his cattle over the bridge. In addition to these is a herd of four goats, running towards the front. According to the inscription at the back of the drawing, this picture was painted for a gentleman at Paris.

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4. The Merchants. A sea-port, distinguished by a portion of a handsome portico at the right, composed of pilasters and arches, under which is a galley. The view on this side is bounded by a chain of high cliffs. A boat, containing two sailors and three passengers, is approaching the shore in front, on which are standing three merchants in a group, one of whom leans on a cask; beyond these is a ship riding at anchor, and in the distance are several vessels lying under the cliffs. An old boat is on the sands, at the side of the portal. Etched by the artist. Painted for a gentleman at Paris.

5. Workmen raising Planks of Wood. The view represents a sea-port, under the effect of a beautiful sun-rise. On the left is a lofty archway, resembling that of Titus Vespasian; adjacent to which is a Roman tower, partly concealed by a tree; a little beyond this stands a square tower; and still more remote is a third, which, with one on the opposite side, appears to command the entrance to the port. The figures consist of two young women and a man, forming a group on the left, and close to the front; one of the former, in a blue dress, is seated on a large coffer, and the latter sits near her; in the centre of the fore-ground are workmen raising a piece of timber, apparently for the purpose of lading a vessel which lies near the shore; a little beyond the two men already mentioned is a boat with three persons in it, one of whom is taking a package off the back of a man in the water; a second boat, with one man in it, is near them. Etched by the artist. On the back of the drawing is inscribed July 22, 1674. Painted for the Elector of Bavaria, and now in the Royal Gallery at Munich.

2*ft.* 5 *in.* by 3*ft.*—C. Worth 1000*l.*

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A Duplicate of the preceding, engraved by Canot, was sold in the Houghton Collection, to the Empress Catherine of Russia, in 1779, and then valued at 1200*l.*

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C. Worth 1500*l.*

Now in the Palace of the Hermitage, at St. Petersburgh.

6. A View of a Sea-Port in Italy, represented under the appearance of sun-set. On the right is seen a portion of a building of the Doric order, having a paved esplanade in front, and a lofty arched entrance; adjacent to this is a strong building, with a Roman tower; near which are several vessels lying at anchor. On the opposite side is a fountain, which conceals in part a large vessel; a sandy beach here forms the fore-ground, and a boat, containing three persons, has just reached the shore; one of them is putting a package on the back of a porter, who stands by the side of a boat; the second boat, in which are also three persons, is near the fountain; three bales of goods and several planks of timber lie on the sands. Painted for a gentleman at Paris.

2*ft.* 6 *in.* by 3*ft.* 2½ *in.*—C.

Collection of M. Blondel de Gagny, 1776. . 1431*fs.* 57*l.*
———— Chevalier Erard, . . 1832. . 6100*fs.* 244*l.*
———— Mr. Nieuwenhuys, . 1833. . . . . 390*gs.*

Now in the possession of Archibald M'Lellan, Esq. Glasgow.

7. A Landscape, representing an open hilly country, divided obliquely by a rivulet, which is crossed by a bridge, composed of a single arch; a cluster of bushy trees grow on a high bank on the left; from hence the eye looks over some broken ground to an abrupt-shaped hill, crowned with a few bushy trees; at some distance off, on the opposite side, is seen the ruins of a temple; a herd of five goats is distributed over the fore-ground, and a peasant with mules is passing over the bridge. This picture was painted for a gentleman at Paris.

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8. The Ford. A sequestered woody scene, representing, on the left, a wide expanse of water, which flows in a narrow stream along the extremity of the fore-ground, and is bounded on the right by a forest. Additional interest is given to the scene by the introduction of two women and a man; the former are seated on logs of timber in the fore-ground, and one of them, who is putting off her stockings, has a basket by her side; the other appears to be conversing with the man, who stands by her: beyond them are seen a man and a woman approaching through the stream; at some distance off are three men in a boat, fishing; and still farther, may be noticed a rustic bridge, over a narrow part of the river. Painted in 1656, for a gentleman at Paris. Engraved by Vivares in 1741, from a picture then in the collection of Dr. Mead.

2*ft.* 1 *in.* by 3*ft.* 2$\frac{3}{4}$ *in.*—C.

9. The Porcelain Dealers. A sea-port represented under the effect of a refulgent sun-set. This beautiful picture is composed, on the left, of a lofty archway, beyond which is a noble palace, richly decorated with statues: a terrace, ascended by a flight of steps, adorns the front of the building; a second edifice, of a similar construction, is adjacent to the former; and still more remote is a Roman fortification with bastions. On the opposite side is a large vessel at anchor, in addition to which are various boats and small craft distributed over the port. Among the numerous groups of persons observable along the shore, and in front of the palaces, may be noticed a woman sitting on a large coffer, who appears to be the owner of the earthenware distributed over the sands; four men stand by, one of whom, by the action of his hands, is addressing her. A second group consists of six persons, one of whom, a pedlar, is on the right. Etched by the artist.

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Painted for M. de Béthune, then Ambassador for France, at Rome. Engraved in the Poullain Gallery, also in the Musée Français, and Napoléon.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

Valued by the Experts du Musée, 1816. . 40,000 *fs.* 1600*l.*
Now in the Louvre.

10. A View of the Campo Vaccino at Rome. This highly-interesting scene of Rome's ancient greatness exhibits, on the right, the arch of Septimus Severus; the remains of the temple of Antoninus and Faustina, and of the temple of Peace; and at the extremity of the campo, are seen the arch of Titus, and a portion of the Coliseum. On the left and front stands a small part of the temple of Concord, beyond which are the three columns of the temple of Jupiter Stator, and still more remote, the ruins of the palace of the Emperors. The view is taken during the holding of a cattle-fair, and numerous groups of persons, with beasts, are distributed over the place; close to the front may be remarked two men in the garb of pilgrims, one of whom is seated on a stone; in front of these is a peasant recumbent on the ground. The warmth of a fine summer's day sheds its lustre over the scene. Etched by Martini, and engraved in the Musée, and in the Poullain Gallery.

1 *ft.* 8½ *in.* by 2 *ft.* 3 *in.*—C.

Sold with the preceding picture in the collection of the Countess de Verrue, ... 1737. 3350 *fs.* (pair) 134*l.*
Collection of M. Blondel de Gagny, 1776. 11,904 *fs.* (pair) 476*l.*
——— M. de Poullain, . . 1780. 11,003 *fs.* (pair) 440*l.*
Valued by the Experts du Musée, 1816. 3000 *fs.* 120*l.*
Now in the Louvre.

11. The Piping Herdsman. The view represents a simple pastoral scene traversed in the middle distance by a river,

Landscapes.

which is bounded by high lands. An over-shot water-mill stands on its banks. In a meadow, forming the fore-ground of the picture, are two cows, and about eight goats; two of the latter are playfully butting each other; the herdsman sits on the bole of a slanting tree, playing on a pipe.

1 *ft.* by 1 *ft.* 6 *in.*—P. *(octagon.)*

Collection of Benjamin West, P.R.S., 1824. (bought in.)
Second sale, in 1831, ... 91 *gs.*
Now in the collection of Samuel Rogers, Esq.

12. A Landscape exhibiting a hilly country, remarkable for a high mound near the centre of the view, around which a herd of oxen and goats are passing, and approaching a river which winds through a distant valley. Close to the front are a lady and a gentleman in conversation with a peasant, the latter of whom points to some distant object. A little retired from these is a cow boy seated on a bank, playing on a pipe. Painted for a person at Naples.

1 *ft.* by 1 *ft.* 6 *in.*—P. *(octagon.)*

13. Villagers Dancing. The subject is introduced in the fore-ground of a landscape of a richly verdant aspect, watered by a river which flows along the base of the distant mountains, and is crossed by a bridge composed of a single arch. Among the most conspicuous of the jocund party, which consists of eleven persons, are a couple dancing in graceful movement to the music of a bagpipe, a flute, and a tambourine, played by two men and a woman, grouped, together with other persons, near a tall and slender slanting tree. On the opposite side of the picture are a lady and gentleman on horseback, and a dismounted sportsman standing by the side of a mule. Near these is a gentleman leading his partner forward, to join in

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the dance. Around are seen numerous cattle browsing in the adjacent pastures, and on either side of the river are buildings among trees. Painted for Pope Urban VIII., 1669. Engraved by Parboni, Wilson, and Lowry, 1784; also by Chatalain, Vivares, and Haldenwang.—*See* Nos. 241, 262, and 338.

3*ft.* 8 *in.* by 4*ft.* 6 *in.*—C.

Valued by the Experts du Musée, 1816. 100,000*fs.* 4000*l.*
Now in the Louvre.

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14. The Combatants. An Italian Sea-port represented under the appearance of a glowing sun-set. The view offers on the right a portion of a villa with a Doric portico, entered by a flight of circular steps, and having a spacious esplanade in front; from whence the eye looks to a magnificent palace, with four square towers and a flight of steps at its side; still more remote are seen a beacon and a Roman tower, or fort, commanding the entrance to the harbour. Several large vessels and a great number of boats give a commercial appearance to the scene, which is rendered additionally animated by the introduction of groups of merchants and others, distributed along the shore in front; among these is seen conspicuously, two men struggling together, and one has thrown his adversary down. Painted for Pope Urban VIII. This picture is admirably engraved by Le Bas.

3*ft.* 2 *in.* by 4*ft.* 1 *in.*—C.

Collection of M. de Gaignat, . 1768. . . 5000*fs.* 200*l.*
———— Duc de Praslin, . 1793. . . 15,000*fs.* 600*l.*
Valued by the Experts du Musée, 1816. . . 120,000*fs.* 4800*l.*
Now in the Louvre.

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15. The Piping Herdsman. The view offers a pastoral scene, exhibiting on the left an open level country, watered by

a river which is divided by a tongue of land. The opposite side is bounded by clusters of trees and bushes, forming the boundary of a meadow, in which are two cows and the same number of sheep and goats. The herdsman, very scantily clad, is seated at the foot of a large tree on the right and front, playing on a pipe. Painted for Monseigneur Rospigliosi.

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16. Travellers taking their Repast on the Banks of a River. This beautiful scene represents a well-wooded country, divided obliquely by a river, crossed by two bridges, the nearest being formed of three arches. In this pleasant spot a number of travellers have halted to refresh; among them is a party of five assembled under the shade of some lofty trees on the right; three of these are seated, with their provisions laid out on the grass. Three women are on the bank of the river, getting water; another traveller, leading his beast, is approaching. In addition to these may be noticed, two men on the bridge; one is seated, and appears to be drawing a boy bathing; more distant are two men on mules, and one in front receding from the spectator. Painted for M. Perochet, at Paris.

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17. Three Men lifting Packages. A sea-port remarkable for a large Roman tower on the left. At the side are a vessel and a boat, lying on the sands; from thence the eye looks over a sandy coast to some distant hills, which form the bay. On the opposite side are two vessels and two boats, only the halves of which are observable in the picture. Three men, one of whom is placing a package on the back of another, are in front; and beyond them is a fourth, pulling a boat in shore. Painted for a person at Paris.

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18. A Man and Woman driving Cattle to Pasture. The view represents a hilly country diversified with a few fir and other trees, and divided by a river flowing nearly parallel with the front-ground, through the whole extent of the scene. Close to the front are a man and a woman, the latter of whom holds up the skirt of her dress; the man has a stick on his shoulder, driving before them three oxen and two goats, the foremost of which are descending a bank to pass a rivulet.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Now in the collection of the Duke of Portland.

19. A Sea-Port. This picture may be distinguished by a lofty entrance gate, of Roman architecture, composed of pilasters, and adorned with bas reliefs of figures, placed on the left of the view, having a dilapidated pavement in front of it, and a vessel moored on its farther side; three men are on the shore in front; one carries a trunk on his back, and a second is seated looking at two men in a boat; from thence the eye looks to a large Roman tower, beyond which are seen two large vessels, and still more remote may be descried a town sheltered by hills. Painted for M. Perochet, at Paris.

20. Three Women conducting a Herd of Cattle along a Road. The view represents an open and undulated country, under the appearance of sun-set. A cluster of trees stand conspicuous on a knoll, near the centre; a little retired from which is a river flowing obliquely through the country, crossed on the right by a bridge, composed of two arches; beyond this is seen an over-shot water-mill, the wheel of which is supplied with water from a spout laid across a road from an adjacent

Landscapes.

eminence. The scene may be further identified by three women, one of whom is on a mule driving a herd of oxen and goats down a road towards the front. Etched by the artist. Painted for a person at Paris.

Collection of Willett Willett, Esq., 1813. . . . . 221 *gs.*

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21. The Wood Splitters. The view is chiefly remarkable for a spacious river covering a large portion of the right, and is bounded in the distance by some hills, one of which is surmounted with buildings; on the same side, and front, are two boats and a skiff; in the former of which, four men are occupied loading it with wood; one of the men is in the act of chopping it, a second is picking it up, and two others are crossing a plank with a quantity to load a boat. The left of the picture is adorned with clusters of trees, some of which grow on an eminence forming a bank to the river.

3*ft.* 2¼ *in. by* 4*ft.* 3½ *in.*—C. *(about.)*

Collection of M. Danoot, *Brussels*, . 1828. . 700*flo.* 63*l.*

The following note, inserted in the catalogue of the sale, accounts for the smallness of the price for which it sold.

" Ce tableau, un des plus capitaux du maître, a malheureusement souffert dans quelques parties, mais il y en a de parties qui sont d'un grand beauté."

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22. A Peasant milking a Goat. This picture offers on the left a spacious river, on the farther bank of which, is an overshot water-mill, and a building composed of a round tower, situate among trees. On the same side and front, is a large boat with two men in it, and a third, carrying a piece of timber, is crossing a plank to enter the boat. A peasant milking a goat, two other animals of the same kind, and some fragments of architecture, give effect to the fore-ground on the right; on

which side, the view is bounded by a high bank surmounted with clusters of trees, and excavated, serving as a shelter for cattle; near this part is seen a ferry boat laden with cattle, passing the river. Painted for a person at Naples.

A picture representing the same scene, but differing in the arrangement of the figures, is in the collection of Messrs. Woodburn.

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23. The Piping Shepherd and his Companion. This delightful scene represents, on the right, a portion of an ancient temple, composed of two Corinthian pillars, and two pilasters standing on the banks of a river which divides the country, and flows to the left of the fore-ground, on which side the eye encounters rich masses of trees of ample foliage; the centre shows an uninterrupted view along the river to the distant mountains. The figures which contribute to the interest of the scene, consist of a peasant sitting on a bank near the middle, playing on a pipe, while his companion is recumbent by his side, and his goats and sheep browse around him. This picture was painted for M. Guefi, and was afterwards in the possession of M. Danois, Secretary to the King, at Paris.

Now in the collection of the Earl of Leitrim, in Ireland.

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24. The Sportsmen. The view offers a hilly country with a cascade in the centre, the stream from which falls into a river which flows in an oblique direction on the left. A bridge composed of a large and a small arch crosses the fall, and a square tower stands near the bridge. On the fore-ground, and right of the scene, are two sportsmen, one of whom is firing at some birds, while the other is loading his gun; close to them sits the artist, drawing from nature; beyond these the ground becomes hilly, and is clothed with clusters of trees. This picture was painted for a gentleman at Naples.

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25. The Pastoral Musicians. The subject is introduced in a verdant meadow, forming the fore-ground of a mountainous country; the party consists of two women and a man, one of the former, dressed in a yellow jacket and a red skirt, is seated playing on a pipe; the other, habited in blue, stands by, and is accompanying her on the tambourine, and the man joins in on the flute. A number of goats are in the meadow, at the extremity of which are two peasants; from hence, the eye looks to a hill, partially clothed with trees and bushes. On the left of the view is a rippling stream, flowing at the base of some rocks, on whose summits grow clumps of bushes. A temple is visible on the acclivity of a distant hill. The general effect is that of a hazy morning, and the warm tints of the eastern hemisphere, indicate a sultry day. Engraved by James Peake. Painted for M. Guefi.

3*ft.* 1 *in.* by 4*ft.* 3½ *in.*—C.

Now in the collection of Paul Methuen, Esq., Corsham.

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26. A Sea-Port, represented under the appearance of a brilliant sun-set. The view exhibits a wide expanse of sea, upon whose smooth surface are reflected the rays of the descending luminary. On the right stands a portion of a building of the Tuscan order, consisting of a portico, and an entablature with a pediment; a flight of circular steps adorn the front of the building, and forms a convenient landing from the boats and vessel which lie alongside of it. On the same side, and close to the front, are three men, one of whom is cording a package, another is seated, and the remaining one stands by, apparently speaking to the latter person. In the centre of the fore-ground is a group of three men, near these is a fourth, seated close to some casks, while a fifth stands on the margin of the sea, shading his face from the sun, and looking at some sailors in boats, which lie near the shore. Painted for a person at Paris.

Landscapes.

27. Peasants driving Cattle, and a conflict on a bridge. The view appears to represent an inlet of the sea, and the surrounding country. A wide expanse of water covers the centre of the scene; clusters of trees are on the left, and a lofty round tower stands on the farther side of the bay; beyond this object, is seen a fortified town, and a castle on the adjacent heights. On the fore-ground are a man, a woman, and youth, driving hastily before them a herd of cattle; a little retired from these, are other peasants, escaping with their flocks towards a wood; these movements are occasioned by two parties of men fighting on a bridge, in the second distance; beyond these are perceived numbers of people going towards the river, where boats lie ready to receive them. The appearance is that of a calm evening. Painted for the Secretary of the Marquis de Queuse.

2*ft.* 4*in.* by 3*ft.* 2½*in.*—C.

Now in the possession of Charles Oldfield Bowles, Esq., for sale, 700*l.*

28. A Sea-Port, represented under the effect of a splendid sunset, and the appearance of commercial activity. The view represents, on the left, a handsome portico, and its superstructure of rusticated architecture, having in front, a spacious descent of steps to the water; beyond this is a magnificent palace, with square towers at its angles, its parapets being adorned with statues. Still more remote is a lofty beacon, which, together with a round tower, form the entrance to the port. Among a considerable number of persons assembled on the beach in front, are a lady and gentleman, behind whom are three merchants in conversation. Towards the left, are six or seven persons grouped round a man, who sits on a chest playing on a guitar. In addition to these, may be noticed many other persons on the shore, or in boats, and around the harbour a number of vessels are riding at anchor. This very

magnificent production, both for the brilliancy of its colouring, and the richness of its composition, may justly be classed among the finest of the artist's works. It was painted for the Cardinal de' Medici, and is now in the Florence Gallery.

3*ft.* 4 *in.* by 4*ft.* 4 *in.*—C. Worth 3000*l.*

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29. A Sea-Port. This scene is remarkable for a temple, situate on the right, composed of a portico of the Tuscan order, and a square-shaped open superstructure, surmounted by statues at the angles. A tree conceals a portion of the building. On the farther side of this object are two vessels, one of them appears to have just arrived, her sails being still set. Some distance off, on the opposite side, are two old Roman towers and a gateway adjoining the nearest. Close to the front, are three men busy with packages; one of them is lifting a load on the back of his companion. Painted for a person at Turin.

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30. A Sea-Port. In the composition of this picture, the artist has given more importance to the vessels than is usual in scenes of this description, the left being occupied by two large ships of war, riding at anchor, two small vessels, only portions of which are visible, and a sailing boat, in which are several persons. On the opposite side, several trading vessels are lying in a nook of the harbour, and more remote, are seen a castle and adjoining buildings on a hill; beyond which, the view is bounded by a continuity of hills, encompassing the harbour, and under the shelter of which, may be perceived several buildings. Three men are standing together on the shore in the fore-ground, and a fourth is at some distance from them, helping his companion out of a boat.

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31. A Sea-Port represented under the effect of a refulgent sunset. The foreground of this picture exhibits a busy scene. Among the number of persons distributed along the shore, may be noticed four men raising logs of timber; three men and a woman standing together in conversation; and a man and a woman sitting on a fragment of architecture, the latter having a child by her side: a little retired from these, are men putting casks into boats, and one is crossing a plank with a barrel on his back, going towards a vessel, alongside of which lies a small boat. Looking from hence to the opposite side of the river, and right of the picture, is a lofty arched entrance to some town or city, with its adjoining wall, at the extremity of which is seen a temple on a hill; near this part are a ship of war, and several small vessels. In a remote situation, the eye encounters a lofty mountain, having a pier at its base, which forms the entrance to the port. In addition to the ships already noticed, is a large one on the left, only a small portion being visible. Signed Claudio, Roma. Painted for the Cardinal Giorio.

2 *ft.* 5½ *in.* by 3 *ft.* 2 *in.*—C.

Now in the collection of the Marquess of Bute, at Luton.

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32. The Temptation of St. Anthony. The subject is introduced on the foreground of a landscape, on the left of which are the remains of a temple. The Saint is seated with his hands clasped, and his attention directed to a bright light, which appears from the upper part of the ruin, while a demon is pulling him rudely by the mantle. On the right, are seen two boats approaching, in which are imaginary beings of darkness; beyond these are buildings composed of lofty towers, and a bridge. Painted for the King of Spain.

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33. A Sea View, during the prevalence of a strong gale, and a rolling ocean. On the shore in front are three men, two of these are pulling a rope attached to a small boat; a little distance from the shore, on the left, is a boat with a single sailor in it; beyond this rises some rocky cliffs, surmounted by the ruins of a castle, against which a vessel, with her main-sail fluttering in the wind, appears to have struck. Two other ships are visible in the distance. This picture is etched, with some variations, by the artist. Painted for the Duke of Bracciano.

2*ft.* 5½ *in.* by 3*ft.* 3 *in.*—C.

34. Peasants attacked by Banditti. The subject is represented as passing on a high road, over a bridge, skirted on the further side with lofty trees; in this part, and close to the front, are two women and a man driving in haste a cow, three goats and a sheep, in order to escape a robber, who is on the bridge, standing in a threatening attitude, with dagger in hand, over a prostrate traveller: beyond him lies a dead man; and still further, may be discerned a party of banditti waiting in ambush the arrival of travellers, who are seen approaching. The opposite side of the view exhibits an open country, divided by a river, crossed by a bridge, abutting against some buildings, composed of a lofty tower; the distance terminates with a continuity of hills. Painted for the Cardinal Rospigliosi. There is a print of this picture engraved by Volpato, in which the assassin and his victim are omitted.

2*ft.* 5½ *in.* by 3*ft.* 3 *in.*—C.

Collection of the Earl of Mulgrave, 1832, (by Christie and Manson) . . . . . 350 *gs.*

Bought by Mr. Shepperson.

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35. A Youth instructing a Girl to play on the Pipe. A group composed of three women and two men, is introduced in the foreground of a landscape; two of them, a youth and a girl, are seated at the foot of a tree, with pipes in their hands; the former appears to have ceased playing, and is guiding the fingers of his companion, the others stand by observing them. The opposite side is composed of high ground, adorned with clusters of trees, under the shade of which are cattle browsing; around its base flows a stream; from hence the eye looks over the lake Albano, beyond whose high banks are seen the Castle of Gandolfo, and the surrounding flat campagnia. Painted for Pope Urban VIII., in the Barberini Palace.

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36. Herdsmen listening to a Piper. The view represents an open and undulated country, in the foreground of which is a large herd of oxen and goats, some of which a peasant is driving away, in order to prevent them from interrupting a rural company of about nine persons, assembled under the shade of a clump of trees on the right, most of whom appear to be listening to the sounds of a pipe, played by one of the party, who is seated on a log of timber; in the centre of the group is a young woman, who seems to be much delighted with the music. A small town is seen on the bank of a river, in the middle distance, beyond which stretches a chain of mountains.

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37. A Hunting Party. In the composition of this picture, the figures are made the principal, as they are unusually large in proportion to the landscape; they consist of two ladies and a gentleman on horseback, the latter of whom is pointing to some distant object. Two men on foot accompany them, and

the one nearest to the spectator has a gun on his shoulder, a sword in his hand, and a brace of dogs by his side; the other is armed with a spear. They are represented passing by a clump of trees, towards the open country, in a distant part of which is a bridge, and beyond it, the view terminates with mountains.

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38. A Reposo of the Holy Family. This beautiful scene is composed, on the right, of a cluster of trees of various kinds, and of ample foliage. On the opposite side, the view extends over a river to an old castle, standing on the verge of its rocky bank; from hence is seen a chain of hills, which sweep off into the most remote distance. The sacred persons are introduced in the foreground, near the centre of which is the Virgin, sitting on the bank of the river, holding the infant, who is extending his hand to take something from an angel, kneeling before him. Joseph, with a book in his hand, sits under the shade of a tree, on the right; the ass is browsing behind the Virgin. Painted for the Cardinal Giorio. Volpato has engraved the above composition from a picture, then in the Doria Palace.

1 *ft.* by 1 *ft.* 2½ *in.*—C. *(oval.)*

A duplicate of the preceding, was formerly in the collection of Dr. Braggi. See also Nos. 88, 154, 187, 313, and 334.

A picture corresponding with the above, was sold in the collection of M. Clos, at Paris, in 1812, for 4203 *fs.*, 168*l.*

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39. The Bagpiper. The view exhibits a sequestered scene, traversed by a river, which is crossed on the left by a bridge, composed of a single arch. In the opposite side, the eye encounters a rich mass of trees, of luxuriant foliage, forming a

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dell, down which a peasant is driving three cows. A herdsman is seated at the foot of a tree, on the left, playing on a bagpipe, while his goats, about seven in number, are browsing or playing near him. Painted for Nicholas Larche.

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40. Sportsmen Halting. A landscape representing a hilly country, divided by a high road, winding over a bridge, and leading into the distant valley. A cluster of trees rises on the left, under the shade of which are three sportsmen and a woman, with guns; two of them are seated, and their attention is directed to a young man and a woman, who are passing on the road, driving before them an ass and a herd of goats. A little retired from these is a peasant, preceded by a large drove of oxen and goats, which are passing over the bridge, into the distant landscape. Painted for M. Dabij, at Grenoble.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C.

A picture corresponding with the preceding, was sold in the collection of M. Proley, 1787, for 10,000*fs.*, 400*l.*

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41. Herdsmen in Conversation. In the foreground of a woody landscape, are three herdsmen, who appear to have accidentally met, and are conversing together; one of them is conducting two oxen and a goat towards the right, and the others are driving a herd of goats and two oxen, in a contrary direction; these are passing by the side of a bank, on which grow clusters of trees. The opposite side is traversed by a river, crossed by a bridge, composed of a single arch, a great portion of which is hid by a bending tree; from thence, the eye looks over a valley, to a temple among trees, beyond which is seen the distant hills. Painted for a person at Naples.

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42. A Shepherdess listening to the sound of a Flute, played by a Herdsman. The view represents a hilly country, with a river on the left; beyond which is a temple, on some rising ground, around which flows the river, crossed on its further side by a bridge, connecting it with a hill, on whose summit, the tower of a church and other buildings are visible. The opposite side is composed of hilly ground, over which is a winding road, leading by some buildings, which are partly concealed by trees, and passing under an archway, abutting against a tower and a little house. Near the centre of the foreground is a female, leaning on a staff, listening to a herdsman, who is seated, playing on a pipe. Among the several oxen and goats which are distributed around them, are two of the former, drinking at a stream which ripples from some rocks on the right, and flows along the front ground. Painted for a gentleman at Paris.

43. A Sea-Port, represented under the appearance of a hot Summer's Afternoon. The right of the scene is embellished with magnificent buildings, receding in perspective to the entrance of the harbour. The nearest of these to the spectator, is composed of Roman rusticated architecture, having a spacious descent of stone steps to the water's side, and an enclosed shrubbery adjoining it: more remote is a lofty archway, connected with a square tower, and still farther stands a superb palace; opposite to which are a lofty beacon and a Roman tower, forming the entrance to the port. On the left of the scene are large vessels riding at anchor. Among the several figures distributed along the fore-ground, are a man and woman sitting on some trunks; a little beyond these, is a group of

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three persons, two of whom are shaking hands. Painted, in 1644, for the Cardinal Giorio. Engraved by E. Goodhall.

3*ft.* 3 *in.* by 4*ft.* 3 *in.*—C.

Purchased in 1800, of M. Panné, and then estimated at 5000*l.*

Purchased in 1823, of John Julius Angerstein, Esq. together with many other fine pictures, for the National Gallery.

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44. The Artist Drawing from Nature. This scene is distinguished by a high road leading from the right of the fore-ground, in an oblique direction, over a bridge and up a hill to the entrance of a town, enclosed by walls, and fortified with towers; a cluster of trees and bushes are on the top of the hill, beyond which, and the walls of the town, are seen the masts of vessels, indicative of a sea-port, a portion of which is visible on the right, bounded by distant hills. At the foot of the bridge in the fore-ground are three men, two of whom are seated; one of the latter, intended for the painter, is drawing the surrounding scene: a woman on a mule is ascending the bridge, followed by a man and woman on foot; behind whom are two travellers going in an opposite direction. Some logs of wood and fragments of architecture lie on the fore-ground. Etched by the artist. Painted for M. Perochet. *See also* No. 95.

Now in the collection of the Marquess of Exeter, at Burleigh.

A duplicate of the preceding, said to be original, was put up at sale by Mr. Christie, in 1807, and knocked down for 1995*l.*

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45. The Punishment of Marsyas. This mythological subject is represented as passing in the precincts of a shady grove, situate on rising ground occupying the left of the picture. On the opposite side, the eye looks over a rustic bridge to a bold

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and abrupt hill in the centre of the view, having on its summit a cottage, surrounded by a few trees; clumps of bushes adorn its sides and a river flows at its base. In remote distance is seen a temple, with a pyramid on each side of it; beyond are the receding hills. The principal group, composed of Apollo and three other persons, one of whom, representing Victory, holding a chaplet over his head, is placed on a bank near the entrance of the bridge; the former is seated extending his hand, apparently giving orders for the punishment of the presumptuous satyr, who is attached to a large tree, while the executioner is kneeling and sharpening his instrument. Two women driving a sheep and two goats, are passing over the bridge; and two women, a man, and a child, are seen within the grove, watching the passing scene.—Painted for M. Perochet.—*See also* No. 95.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C. Worth 1500*l.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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46. A Hunting Party. The view represents a flat country on the sea coast, and is remarkable for a building with a high tower, standing in the centre, and close to the sea. On one side, the water flows in a channel, forming a kind of basin in the second distance, where boats and vessels may lie secure from storms. At some distance off, on the left, is a large castle with towers at its angles, a portion of which is hidden by a clump of trees; a similar cluster on the opposite side aids the composition. On the fore-ground are a young lady and a gentleman on horseback; the latter is pointing to the castle. These are followed by a youth, also mounted, and accompanied by two attendants on foot carrying guns, and attended by two couple of dogs; beyond them are seen goats and sheep

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browsing on the bank of the basin: in the extreme distance are descried many small vessels on the sea. Painted for Pope Urban VIII.

47. The Finding of Moses. The subject is composed of eight females, grouped on the bank of a river; three of them are occupied with the newly found infant, respecting whom, the daughter of Pharaoh appears to be giving orders; three attendants are behind her, one holds up her train: beyond these is a cluster of buildings with a high tower and a few trees growing near it; adjacent is a bridge composed of several arches. In the distance is a walled city, beyond which the view terminates with mountains. This picture may further be identified by a youthful shepherd lying on his back asleep on the fore-ground, and a goat reposing near him. Painted for the King of Spain. Upright form.

A picture, representing the same scene as the preceding, in which is introduced the subject of a Reposo, corresponding with that described in No. 88, is in the collection of Lord George Cavendish.

48. Women depositing a Dead Body in a Sarcophagus. The view is taken from the vicinity of Rome, and exhibits, on the left and front, four women depositing the body of a female in a stone sarcophagus: retired from these, are two other females standing near the ruins of a temple, consisting of four columns, of the Ionic order, and a portion of the Coliseum; in addition to these may be discovered various other remains of ancient edifices. On the fore-ground lie scattered fragments of architecture. This picture was also painted for the King of Spain as a companion to the preceding, and is now in the Royal Museum at Madrid.

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49. The Embarkation of St. Paula from the Port of Ostia. This view exhibits a sea-port, remarkable for the beauty of its surrounding palaces and other buildings, and is rendered additionally attractive by the appearance of a fine summer's morning. The fore-ground is composed of a spacious quay, of stone-work, having a descent of steps, down which the Saint, accompanied by a page and followed by females, is stepping to embark on board a boat, three of which, with sailors in them, lie alongside the quay. Several persons are assembled to witness the ceremony. A little retired on the left stands a palace of rusticated architecture, only a small portion of which is visible; and beyond this is a cluster of trees and a lofty round tower. On the opposite side are two columns of some noble building, a palace, and a beacon tower. Several vessels, chiefly galliots and small boats, complete the interest of the scene. Painted for the King of Spain, and now in the Royal Museum at Madrid.

Spanish, 7*ft.* 5½ *in.* by 5*ft.*—C.

A picture corresponding in description with the preceding, was sold in the collection of N. Desenfans, Esq., 1802, for 200*gs.*

50. Tobias and the Angel. The view represents an open country, divided by a river in the centre, which flows among broken banks to the second distance, and is crossed in a narrow part by a bridge, near which stands a lofty round tower. Some distance from this, on the right, a house is visible among trees. In the opposite side and near the spectator is a fir tree rising from a bank amidst a few bushes and a broken tree. The apocryphal story is introduced in the fore-ground; it represents Tobias bending over a large fish, and the angel standing by apparently directing him what to do. Painted for the King of Spain, and now in the Royal Museum at Madrid.—*See* Nos. 65, and 160.

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51. The Angel delivering St. Peter from Prison. The scene represents the interior of a large prison, in front of which is the Saint, sitting with one foot in the stocks, and his attention directed to an angel, who stands on a stone seat by his side, holding him by the garment, and apparently explaining the object of his mission. A little retired on the left, is seen one of the sentinels asleep. Painted for the Cardinal Giorio.

52. Two Herdsmen in Conversation. This picture exhibits a somewhat hilly country, with a river flowing obliquely through it to the left of the front-ground, where it is crossed by a rustic bridge, near which is a clump of umbrageous trees, and a slender one bending down with the weight of its branches; from this part a line of bushes appears to skirt the river, concealing a portion of an ancient edifice. On the right the view is extended over a river to a broken and diversified country, terminating with hills. On the same side, and close to the front, are two herdsmen, one of whom sits at the foot of a tree, the other stands before him, with his hand extended. The attention of a man and woman who are going towards the bridge, is arrested by an elderly man behind. A herd of oxen and goats are passing over the bridge, and in advance of these are people conducting a large drove of cattle, consisting of camels and goats, &c., along a winding road skirted by a clump of trees. Painted for Cardinal Giorio. Etched by the artist, and in the Lucien Buonaparte Gallery.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—C. (*about.*)

Collection of Lucien Buonaparte, by Mr. Stanley 1816, (bought in), 410 *gs.*

Now in the collection of the Right Hon. Lord Ashburton.

53. A Shepherd and Shepherdess listening to a Rural Concert. This view offers a scene of considerable extent and

variety. It is composed on the left of clusters of trees and bushes growing amidst broken banks; beyond these are buildings, distinguished by a round tower; and adjacent to a bridge, composed of four arches; still more remote, is an inlet of the sea, and vessels are seen riding at anchor under shelter of hills. Near a clump of trees on the right of the fore-ground, are two men and a woman playing on instruments of music, while a youth with a staff, and a young female, stand by listening. A herd of goats and several sheep are in the surrounding meadow; one of the goats has driven two others from the field, and they are seen falling down a steep bank in front; a cow, a calf, and a goat, are slaking their thirst at a pool. Painted for Pietro Pescatore, and subsequently in the possession of Lord Tavistock.

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54. The Embarkation of St. Ursula, and her numerous Virgins. This splendid picture represents a sea-port, under the effect of a refulgent summer's morning. The attention of the spectator is attracted, on the right, to several magnificent edifices, the nearest of which has a circular portico, of the Tuscan order, from whence are seen, issuing and descending a flight of steps, a concourse of young females, most of whom have boughs in their hands; and thence traversing a quay, are approaching the steps which lead to the water, where two boats are moored, ready to receive them. Another group, consisting of the saint, in a yellow dress, and having a white banner, bearing the ensign of the cross, in her hand, and five of her virgins, are on the esplanade, by the side of the steps, overlooking the embarkment of their companions. From hence, the eye views, in perspective, a magnificent palace, composed of square towers, adorned with statues, in front of which are several vessels at anchor; and still more remote, is perceived a lofty beacon. The opposite side is rendered interesting by

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vessels moored near a fort, from whence grow a cluster of trees. On the quay, close to the front, are four men, two of them employed with baggage and the other two hawling in a boat, in which are three sailors. It is impossible to commend too highly this beautiful production of art: the richness of the composition, the elegance of the architecture, the fascinating brilliancy of the colouring, and the magical gradation of tints, render it a *chef d'œuvre* of the master. On the back of the drawing in the Liber Veritatis, are written, Cardinal Pauli and Cardinal Barberini. Painted in 1646. Etched by Barrière, and engraved by Fittler.—*See also* No. 198.

3*ft.* 8 *in.* by 4*ft.* 11 *in.*—C.

This picture was successively the property of John Locke, Esq., Mr. Desenfans, and John Julius Angerstein, Esq. Purchased of the latter gentleman with his whole collection in 1823, for the National Gallery.

Value 3504*l.*

55. A Nymph and a Satyr Dancing to the Music of a Pipe and Tambourine. The subject is represented as passing on the fore-ground of an open landscape, adorned on the left with a portion of a beautiful temple, at the side of which grows a tree, whose trunk bends with the weight of its boughs. The next object which meets the eye, is a bridge, composed of five arches, abutting on one side against a tower; receding hills compose the distance. The group in front consists of a youth and two females; one of the latter is recumbent on the ground, beating the tambourine; the former sits behind her, playing the flute; their attention is directed to a nymph and a satyr, who are dancing before them. Cattle are browsing in the surrounding meadows. Painted for a person at Venice, and afterwards in the possession of Mr. Hubert.

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56. Shepherdesses and Herdsmen. The view offers a hilly country, traversed obliquely in the second distance by a river, beyond which the landscape presents a succession of hills; and on the left is a rocky eminence, surmounted by a round tower. The scene may also be distinguished by a beautiful tree growing on the bank of the river, near the centre of the fore-ground. The figures which add to the interest of the scene, consist of three females, a youth, and a man; two of the former are standing together, and one of them is receiving something from the shepherd boy; the third woman, having a spear in her hand, stands by the side of the herdsman, who sits on a log of wood. It is probable that the group was intended to represent the Judgment of Paris, but the usual symbols of the deities being omitted, render it doubtful.

57. Diana and Actæon. A mountainous country, diversified with bushy trees, and watered by a river, flowing along the base of a hill, at the extremity of the fore-ground. A cluster of trees is on the right, from whence the eye is arrested by a cascade, streaming into the river; considerably beyond it, is seen the temple of Diana, on the summit of a hill. The goddess of the chase, accompanied by four nymphs, are in the stream, enjoying its cooling waters, and while thus exposed, the huntsman Actæon appears on its margin, and receives the punishment of metamorphosis for his temerity. Painted for M. Tardiff, at Paris.

58. The Vintage Gatherers. This picture also represents a hilly country, having a lofty arched entrance to some temple on the left, a large portion of which is concealed by three trees, whose branches give support to the climbing vine, rich with clusters of fruit. On the opposite side is a broad river,

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bounded by a hill, the base of which is diversified with bushes, and a round tower. In the centre of the fore-ground are two women and a man, with large baskets of grapes; another may be noticed at the top of a ladder, gathering the fruit, while a third holds the ladder below. Painted for a person at Paris.

59. A Moonlight Scene. A view of a river and the surrounding country, represented under the effect of moonlight. The picture is distinguished by a party of six travellers, who, with two mules, are on the fore-ground; two of them are seated by a blazing fire, under a high cliff on the left; two others are approaching with fuel, and a fifth holds his beast by the bridle. Another party is seen under trees, on the farther side of the river, enjoying the warmth of a good fire. Painted for a person at Paris.

60. The Fisherman and the Flight of the Holy Family. This scene is remarkable for a long rustic wooden bridge, abutting against the centre of the fore-ground, and connecting with a road which leads to the right, under an archway, built against an old tower, and adjoining a high bank, on which grow clusters of trees and bushes, which overshadow the river. At the foot of the bridge in front, is a herdsman, leaning on his staff, observing a fisherman in the water, with a dip net. Several oxen, goats, and sheep, browse on the neighbouring bank, and on the farther side of the bridge are seen the Virgin and child, on an ass, followed by Joseph on foot, going towards the archway. Painted for M. Tardiff, at Paris.

61. A Sea-Port, with the debarkation of some lady of distinction. The view is composed, on the left, of a portion of the façade of a handsome edifice, having a portico and a circular

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flight of steps in front, and some lofty trees growing at its side: beyond these, the eye encounters a splendid palace, entered by a double flight of steps; still more remote, are two lofty towers, and extending the view from thence, the beacons, which guide to the entrance of the port, may be descried. On the opposite side, is the angle of some lofty building, of the Corinthian order, only one column and a portion of a pilaster are visible. The figures introduced in the fore-ground, consist of a lady, with her attendant, and two gentlemen; she appears to have just quitted a boat, and leaning on the arm of a gentleman, is ascending some steps; two other gentlemen stand a little way from the former person. Painted for a Monsieur de Louchaine.

A picture representing precisely the same view as the preceding, in which is introduced the subject of the embarkation of Saint Paula, who is seen leaning on a youth, and advancing towards the water, followed by two female attendants and a page, is in the collection of the Duke of Wellington.

A duplicate of the latter is in the Dulwich Gallery.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C. *(about.)*

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62. Peasants driving Cattle over a Bridge. The view appears to represent the vicinity of Tivoli, and is composed, on the left, of masses of lofty trees; beyond which is a rocky hill, surmounted by buildings, among which stands the temple of the Sybil; a river flows at its base, and, in the extreme distance, may be discerned the city of Rome. On the fore-ground, are a man with a bundle, and a woman, with a stick in her hand, going over a bridge, composed of a single arch, and driving before them an ox, and a herd of goats, preceded by a peasant boy. Painted for M. de Louchaine.

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63. The Landing of Cleopatra. This splendid picture represents a noble sea-port, into which the magnificent galleys of the Queen of Egypt have just entered. Two of them are moored on the right, with a boat alongside, into which the sailors are putting the royal services of gold and silver; two other boats, elegantly adorned, lie near the spacious esplanade, on which the queen has just landed, and is advancing, leaning on the arm of a gentleman, towards the entrance of a palace, from whence a gentleman, dressed in a scarlet robe, and followed by a page, is coming to meet her. Six female attendants are in her train, and a youth, holding a brace of greyhounds by a string, stands by, and two other persons are close to the building. On the same side, and in the second distance, is a temple of singular form and beauty, with clusters of trees growing beyond it, and a square tower, rising at the extremity of its terrace; from hence the eye looks to the entrance of the port, indicated by a beacon and a tower. The splendour of a golden sun-set completes the charm of the scene. Painted for the Cardinal Giorio. Engraved in the Musées Français and Napoléon.

4 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C. *(about.)*

Valued by the Experts du Musée, 1816. 120,000 *fs.* 4800*l.*

Now in the Louvre.

A picture styled the Debarkation of Cleopatra, was sold in the collection of Sir Joshua Reynolds, 1795, 250 *gs.*

64. The Arcadian Shepherds. This beautiful scene represents, on the right, a large stone bridge, formed of a single arch, at the extremity of which is a clump of trees; more retired, and close to the side, stand the ruins of a temple, composed of four lofty columns, of the Corinthian order; beyond these is a little group of buildings, backed by a lofty hill, on whose summit are the remains of an ancient edifice. The

opposite side is distinguished by a tent, attached to a tree; from hence, the eye looks over some broken ground, varied with bushes and spots of pasture, to a spacious bay, where several vessels are seen, sailing or riding at anchor; the distance is partly bounded by mountains. The figures which animate the scene, consist of a young shepherd, dressed in a tawny yellow mantle, standing at the foot of the bridge, playing on a pipe, to which a shepherdess, sitting by him, is listening; a little beyond them, is a man crossing the bridge, and still more remote, are three persons in conversation; in addition to these, may be observed two stags, feeding in an adjacent meadow. The prevailing effect is that of a fine serene morning. This highly estimable picture was painted for a person at Paris; it was subsequently in the collections of Lord Scarborough and W. Smith, Esq., M.P., and was sold about the year 1818, by Mr. Buchanan, to the Count de Pourtales.

3*ft.* 3*in.* *by* 4*ft.* 3½*in.*—C.

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65. Tobias and the Angel. The subject is introduced in the fore-ground of a landscape, and the youthful Tobias bearing a fish under his arm, and accompanied by an angel, is approaching the spectator; they appear to have just quitted a river, through which a peasant is passing, driving before him a herd of oxen, the foremost of which are on a road, leading to a wood. In the distance are the beautiful rocks of Tivoli, surmounted by the temple of Sybil, and other classical buildings; and at its side is seen a cascade, rolling in broken masses into the river, which flows round its base. Painted for some person at Paris.—*See also*, Nos. 50 and 165.

1*ft.* 4*in.* by 1*ft.* 7½*in.*—C.

A picture corresponding with the preceding, was sold in the

Collection of the Countess de Verrue,	1737.	380*fs.*	15*l.*
———— M. Blondel de Gagny,	1776.	4050*fs.*	162*l.*

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66. The Flight of the Holy Family. The view presents a hilly country, with a cluster of trees on the right; beyond which are the ruins of a temple, and a square building, with an archway at its side; still more remote is a large river, like a bay, with the faint appearance of a town, on its banks. The figures which contribute to the interest of the scene, consist of the Virgin, mounted on an ass, holding the infant Saviour in her arms, accompanied by an angel; they are passing over a hill, towards the front, followed by St Joseph, who is at some distance behind them. Painted for some person at Amsterdam. —*See also* Nos. 60, 104, 158, 264, 310, 320, 362, 365, & 366.

67. A Peasant watering his Cattle, and a Sportsman passing a Bridge. The view represents the beautiful campaign country in the neighbourhood of Tivoli. The centre is divided by a river, which flows between rugged banks to the fore-ground, where it is crossed by a simple wooden bridge, supported in the middle by a stone pier. A large cluster of trees adorns the bank on the right of the scene; on the opposite side, but more remote, are seen the temple of the Sybil and other buildings, which crown the heights of Tivoli. On the right, and close to the front, is a peasant driving some oxen and sheep to water, at the same time a gentleman on horseback, preceded by two couples of dogs, and followed by two men, is passing over the bridge. The effect is that of sun-rise. Painted for Robert Gayer.

68. Fishermen. A landscape with a river flowing over a large portion of the fore-ground, and extending to the base of some distant hills on the left, where it is crossed by a rustic bridge, over which a peasant is passing with cattle; the view is impeded beyond, by a hill, on whose summit is perceived a

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castle, partially illumined by the beams of the rising sun. The opposite side of the scene is composed of clusters of trees and bushes skirting the bank of the stream, and partly concealing the distant hills. This picture may farther be identified by two men and a boy in a boat pulling in their nets, aided by a fourth, who is in the water. Painted for M. de Louchaine.

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69. Samuel anointing David, King of Israel. The subject is here composed of a great many persons, and is represented as passing under the portal of a temple of the Doric order, situate on the right of the view. The prophet is seen conspicuous in the act of pouring the oil on the head of the youth, and the family of Jesse stand around witnessing the event; at the same time, three priests are engaged in front of the temple, making preparations to sacrifice a ram. A group, consisting of three women and a youth, is at the foot of a tree on the left, one of the former has a child in her arms, and with the two others are seated, while the latter stands by the tree. In the distance is a mass of building, adjacent to a bridge, beyond which the eye looks over a succession of hills; some fragments of architecture embellish the fore-ground. Painted for the Cardinal Giorio; it afterwards formed part of the collection of the King of France. Engraved in the Musée Français.

4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C. *(about.)*

Valued by the Experts du Musée, 1816. 70,000 *fs.* 2800*l.*

Now in the Louvre.

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70. Herse and Aglauros. A sea-port, exhibiting, on the left, a wide expanse of water, with several vessels riding at anchor, and boats and other small craft distributed over the scene. On the left and front are the ruins of a temple, com-

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posed of five columns, standing among clusters of trees, one of which bends down with the weight of its branches; considerably beyond this, is the noble remains of a coliseum. A dwarf wall extends from the temple, halfway across the foreground; within this enclosure are the two sisters, Herse and Aglauros, walking together, followed by Mercury, the latter of whom is pointing to two other women, who are going towards the temple; in addition to these is an aged man sitting on the ground, near the end of the wall, on which is seated another man, in conversation with one standing on its farther side; some fragments of architecture lie on the foreground. Etched by Dom. Barrière, 1668. Painted for M. Rospigliosi.

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71. The Trojan Women setting Fire to the Grecian Fleet. The view represents a spacious bay, with a fleet of about nine ships, one of which rides at anchor on the right; the rest are moored in a line on the opposite coast. Already the work of destruction has commenced, and the flames and smoke rise from the burning vessels. Eight of the Trojan women are on the shore in front, one of whom has a child in her arms, and most of the others bear torches in their hands; three of their companions are in a boat pulling towards a ship on the right. The Grecian army is encamped on the sides of the distant hills. Painted for Signor Gieronimo Fanesé.

3*ft.* 5½ *in.* by 5*ft.*—C.

Collection of Lord Radstock, sold by private bargain, 1823.
Exhibited in the British Gallery in 1828.
Now in the collection of Abraham Robarts, Esq.

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72. A Storm and Shipwreck. A sea view on a bold and rocky coast, during the prevalence of a strong gale and an overcast sky. On the left is a mass of lofty cliff, surmounted by a

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tower, from the summit of which a fire is blazing, as a beacon to the approaching mariners. At the side of the cliff, and close to the front, are several persons endeavouring to save the drowning sailors. At a little distance from the spectator, on the right, is a dismantled vessel, beating violently against a jutting rock, on which some of her crew have sought refuge. A little remote from this is seen a second vessel, driving towards the shore.

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73. Saint George slaying the Dragon. The saint, mounted on a fiery charger, is attacking the monster, sword in hand, having already transfixed it with his lance, which has broken in the conflict. The event is represented as passing on the fore-ground of a hilly country, composed on the right of clusters of trees, growing on a high bank, to which some of the affrighted inhabitants of the country are escaping, while others are grouped round a tree on its summit, calmly witnessing the combat. A portion of a city is seen at the foot of a hill in the distance, and the towers of a castle rise above a grove of trees on the left. Etched in 1668 by Dom. Barrière, and engraved by Lerpinière. Painted for Cardinal Pauli, and subsequently in the collection of Cardinal Antonio Barberino.

Collection of M. de Calonne, 1795. . . . . 170 *gs.*

This picture was subsequently in the collections of Edmund Antrobus and Wm. Beckford, Esqs.

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74. A Sea View during the effect of a strong Gale of Wind. On the right, approaching the front, is a large vessel borne on the crest of a wave; on the opposite side are two galliots, with numerous oars; and in the distance is seen a second large ship with her head to the spectator. The sky is overcast with heavy clouds, and the general appearance is that of stormy weather.

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75. The Piping Herdsman and his Companion. The view exhibits a beautiful pastoral scene, composed on the left of a fine sloping meadow, in which is a large herd of cattle, consisting of oxen, sheep, and goats; the two herdsmen stand at the side, one of whom, leaning on a staff, is playing on a pipe; the other is by him, pointing to the cattle; beyond these, the view extends over a well watered country to the distant mountains, one of which has the appearance of Vesuvius. The opposite side of the picture presents a rich cluster of trees growing near the centre of the scene on the margin of a river, beyond which are perceived some cottages at the foot of a hill which here bounds the view. Painted for a gentleman at Antwerp.

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76. Jupiter and Calisto. The subject is introduced on the hilly fore-ground of a landscape, the wily god, concealed under the form of Diana, having a quiver and bow at his back, is seated by the side of the nymph, with his arms extended, apparently expressing his admiration of her beauty; beyond them the eye encounters a grove of trees, of rich and varied foliage, and the opposite side shows a view over a river to some distant habitations. Painted for a gentleman at Rome. —*See also* No. 290.

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77. Narcissus and Echo. The view represents a classical scene, composed on the right of clusters of trees and bushes, growing on the summits of high banks; from hence the eye looks to an old castellated building, on some rocks; beyond which appears the ocean, bounded on the left by hills. The beautiful mythological allegory of Narcissus and Echo is introduced in the fore-ground of the picture where the pining lovers are seen recumbent on the margin of a limpid stream.

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The nymph Echo lies on the right and close to the front, while Narcissus is on its farther side, fondly bending in ecstacy over the illusive reflection. Among the bushes above may be observed three nymphs of Thespis watching the infatuated mortals. Painted for a gentleman in England. Engraved by F. Vivares, 1743, at which time it was in the possession of Mr. Delmé.

3*ft.* 1 *in.* by 3*ft.* 11 *in.*—C.

Presented in 1825, by Sir George Beaumont, with many other fine pictures, to the National Gallery.

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78. Peasants driving Cattle along a Road, and Priests offering Sacrifice. The view represents a woody and well watered country, under the appearance of a fine summer's evening. On the right stands an open temple of Roman architecture, partly encompassed with clusters of trees, within which, priests appear to be offering a sacrifice to Pan; near this part are a man and a woman, with their backs to the spectator, driving a herd of cattle, the foremost of which are passing down a road by the side of the building; a youth is also at the extremity of the herd assisting; close to the latter are two persons on the bank of a river, which covers a large portion of the left of the same, and is bounded by distant hills. Painted for a gentleman in England. Engraved by Wm. Byrne, 1769.

3*ft.* 1 *in.* by 4*ft.* 3*in.*—C.

Now in the collection of Paul Methuen, Esq., Corsham.

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79. A Shepherd playing on a Pipe, and a Female listening to the Music. This picture offers a scene of great variety and extent; on the left is perceived the heights of Tivoli, on an

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acclivity of which stands the temple of the Sybil, and at its side rolls a cascade which is lost behind a hill, and is again seen passing under a rustic bridge, mixing its waters with a stream flowing along a portion of the fore-ground. The view from hence extends over the centre of the scene and encounters a building, with a round tower, situate in a grove of trees; beyond which is a bridge composed of five arches. On the right and front, is a shepherd seated on a bank, in the shade of a fir tree, playing on a pipe, to the sound of which a woman sitting by him, is listening. A herd of goats is in a meadow near them; and peasants with cattle are passing the bridge. Painted for M. Passari, and afterwards in the collection of the King of France.

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80. Chryseis restored by the Greeks to her Father. The scene represents a sea-port, with a range of magnificent buildings on the right; a small portion of some noble edifice on the opposite side; two large ships in the port, and many small vessels and boats distributed around it. Among the numerous figures which animate the scene, those nearest the spectator consist of two gentlemen in conversation; near whom is a pile of luggage, which two men are removing, and a third is pulling a vessel to the shore; in addition to these, are three merchants walking together towards a woman, seated on a stone taking something from a man standing before her. A little retired from the latter persons are several men landing oxen for a sacrifice; from hence the eye is led to a palace entered by a noble flight of steps, on the summit of which are the Greek deputies restoring Chryseis to her father; a second palace of singular beauty, and also a fort, are seen more distant, considerably remote from which are a beacon and a round tower, forming the entrance to the port. This magni-

ficent scene is rendered additionally splendid by the brilliant hues of the setting sun. Painted for Prince Leancourt. Etched by Dom. Barrière, 1664, and engraved in the Musée.

4*ft.* 6 *in.* by 6*ft.* 6 *in.*—C. *(about.)*

Valued by the Experts du Musée, 1816. . 80,000*fs.* 3200*l.*

Now in the Louvre.

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81. Peasants with Cattle fording a River. In this picture the eye looks over a wide river to the rocks of Tivoli, from whose side and under a bridge of two arches, rolls a cataract, which thence glides along its bed beneath the ruins of a temple; many other buildings crown the summits of the lofty cliffs. The figures which contribute to the interest of the scene, consist of five peasants, one of whom bears a woman in his arms while passing the ford, followed by another, behind whom are the remaining two persons sitting on a bank in the shade of a tree; the former are preceded by four oxen and a calf, and one of the beast is slaking its thirst in the river. Painted for a gentleman at Paris.

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82. Women holding a Goat, and Cattle browsing on the margin of a River. This superb picture, best known under the emphatic appellation of the "Decline of the Roman Empire," exhibits a view over a landscape of great extent, and of bold and sweeping surface, on which are distributed in succession, memorials of the former wealth and splendour of "the immortal city." The first object which arrests attention is the triumphal arch of Septimus Severus, standing on the farthest bank of a river, which flows along the fore-ground; the next appears to be the ruin of the once noble theatre of Titus Vespasian, or perhaps that of Flavius, generally called the Coliseum;

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beyond the arch already noticed is a lofty ruin, resembling the palace of Diocletian, and still more remote is seen the temple of Concord. Various edifices are perceived on the receding hills; and an inlet of the sea is visible in the distance. On the right, and close to the front, is a herdsman sitting on a bank, with a dog by him, looking at two women who are holding a restive goat in the water; two oxen and three goats are browsing on the bank, and two cows are in the stream. The allegory conveyed in the picture, is still farther illustrated by the departing luminary of day, whose refulgence, like the vestiges of Rome's public buildings, shed a lustre on the closing scene. The name of Le Brun, apparently written by himself, is at the back of the drawing, in the *Liber Veritatis*. Engraved by W. Woollett.

3 *ft.* 5 *in.* by 4 *ft.* 6 *in.*

Collection of Countess de Verrue, with a companion, No. 122, 1736. . . . . 8000 *fs.* 320*l.*

Now valued at 4000*l.*

Now in the collection of the Earl of Radnor, Longford Castle.

There is a print of the preceding picture, with the omission of the herdsman seated at the side, and other trifling variations, engraved by Naudet.

A duplicate of the preceding, differing in some of the minor details, and also much less glowing and rich in colour, as well as being smaller in size, was sold by Mr. Agar to the Marquess of Westminster.—*See* No. 153.

2 *ft.* 7 *in.* by 3 *ft.* 6 *in.*—C.

Exhibited in the British Gallery in 1834.

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83. A Peasant driving Cattle through a River. The scene represents a river of considerable extent flowing along the fore-ground, and winding round a rich cluster of trees in the

centre, spreads itself over a large portion of the left of the picture. On the right is a road leading to some buildings, beyond which the view is bounded by a hill. A herdsman has just descended the road and arrived on the margin of the river, through which are passing five oxen: these are advancing towards the left of the fore-ground. Painted for Signor Gabriel Rense. Engraved by Newton, 1777.

84. A Landscape, representing a mountainous and rocky country, with a river flowing along the front, bounded on the left by high broken banks, on which grow a beautiful cluster of trees and some bushes; beyond these the view extends over a succession of hills, varied with clumps of trees and a distant building. Upon a road on the right, leading between high banks, may be observed two men in conversation.

Now in the collection of the Duke of Marlborough.

85. A Herdsman preparing to ford a River. This beautiful composition exhibits an open scene with a river flowing in an oblique direction from the right to the opposite side, where it is crossed in the middle distance by a bridge, composed of four arches, beyond which the view extends to the distant hills. On the bank of the stream in front, is seated a herdsman, removing his sandals preparatory to following his oxen (four in number), which are passing the river towards a road, which leads between some ruins of Roman architecture and a clump of trees, one of which bends over the water. Painted for a gentleman at Rome.

86. Argus and Io. This picture is composed in front of a limpid stream bounded by rocks of broken and picturesque

forms, and covered in parts with verdure and a cluster of bushy trees; some high cliffs, from the sides of which gushes a cascade, and on whose summits are buildings, occupy the left. The centre opens over a landscape diversified with the remains of an ancient temple and a winding river, over which is a bridge of four arches. Upon a rocky elevation on the right and front, sits the watchful guardian of Io, the latter, under the form of a white cow, is about to enter a river, preceded by a sheep. Within the shady recess of some rocks on the left, are two nymphs of the stream reposing. Painted for Monseigneur de Massi. Engraved by T. Wood, 1746.

3*ft.* 3 *in.* by 4*ft.* 1 *in.*—C.

Now in the collection of Thomas Coke, Esq., Holkham.

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87. A Shepherd and Shepherdess keeping Cattle. The view represents a pastoral scene, with a beautiful clump of trees on the left, beyond which, the country wears the appearance of a grove; the opposite side is intersected by a river, crossed by a bridge, composed of three arches; beyond which is seen a tower on an eminence; from hence the eye looks over a succession of hills. Near the centre of the rising foreground, are seated a shepherd and shepherdess; the former is pointing to some distant object. A herd of oxen, with a number of sheep and goats, are distributed in the surrounding meadow. Some event appears to be passing on the bridge, as horsemen are in full gallop over it. Etched by the artist, with variations. Painted for Signor Terence, at Rome, afterwards in the possession of the Duke of Kent.

3*ft.* by 4*ft.* 4 *in.*—C.

Now in the collection of the Right Hon. Lord Grantham.

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88. A Reposo of the Holy Family. On the bank of a river forming the fore-ground of the picture, is seated the Virgin, holding the infant Saviour on her lap, while the attention of the babe is directed to two Angels who are kneeling before him; behind this group are seen Joseph reposing, and the ass standing by him; from hence the eye looks over a river, to a grove of trees and a building, with an old Roman tower, and thence to some distant barren hills. A lofty tree grows on the margin of the stream on the left. Painted for Count Crescensi, and afterwards in the collection of Sir Wm. Lowther.—*See also* Nos. 38, 154, 187, 313, and 334, for the same subject, and observation to No. 47. Upright shape.

89. A Sportsman in conversation with a Herdsman. A view taken from an eminence looking over a vast extent of country, of a hilly and broken surface. At some distance off, on the right, is seen a large ancient building with towers, situate on a hill, at the base of which appears to be a chasm, through which flows a stream winding between high banks to the front, where its current turns a mill. The opposite side is composed of high cliffs, on an acclivity of which is an edifice surrounded by a wall. The figures consist of a sportsman with a gun, who stands with his back to the spectator, in conversation with a herdsman recumbent on the ground: four goats browse near them. The sun has sunk below the horizon, and a soft twilight effect prevails over the surrounding landscape, and gives a sublime appearance to the scene. Painted for M. Passari.

3*ft.* 1 *in.* by 4*ft.* 3 *in.*—C.

Now in the collection of His Majesty.

Worth 1500*l.*

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90. The Piping Herdsman and Dancing Dog. This beautiful pastoral scene represents an open country, intersected by a river, flowing in an oblique direction from the right of the fore-ground to the opposite side, where it is lost among the distant hills. The stream is traversed in front by a rustic bridge, and in the middle distance by another, composed of five arches. On the opposite side is a building, with a round tower, near which grows a large tree. Close to the front, is a herdsman sitting by the stump of a tree, playing on a pipe, to the sound of which a woman is compelling a dog to dance. Several oxen and a herd of goats, are distributed in and around the river and bridge. The appearance is that of a fine warm evening. Signed, and dated 1648. Painted for a gentleman at Paris, and subsequently in the possession of Robert Dingley, Esq. Engraved by J. Major, 1753.

2*ft.* 4½ *in.* by 3*ft.* 1 *in.*—C.

Now in the collection of the Earl of Ashburnham.

91. Cephalus and Procris. This delightful scene offers on the left a pool of water, from whence four oxen are coming, while the herdsman is calmly reclining on the stem of a fallen tree on the bank of the stream; a little retired from this part stands a large cluster of trees of richly varied foliage. Still more remote and close to the side, is a bridge composed of a single arch, under which ripples a gentle cascade. The view is here bounded by a high hill, surmounted by buildings. The picture is further identified by the introduction of the classical story of Cephalus meeting his beloved Procris, from whom he is receiving the gifts presented her by Diana, namely, the unerring bow, and the swift footed hound. Procris is accompanied by one of the nymphs of the chase. On this

side the view extends over an open country, in the most distant part of which may be discerned a river. This most admirable production was painted for a gentleman at Paris, in 1645.—*See also* Nos. 100 and 163.

3*ft.* 4*in.* by 4*ft.* 5*in.*—C.

Purchased of the son of the late J. Julius Angerstein, Esq., for the National Gallery. Worth 2500 *gs.*

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92. Mercury stealing the Herds of Admetus. On the right of the fore-ground is seated the music-loving Apollo, enraptured with the sound of his own instrument; beyond him is seen a river, crossed by a bridge composed of three arches; beyond which stands a building with a high tower; from hence the eye looks over an open country, divided by a river. On the left of the picture is the wily god, Mercury, driving off the oxen of Admetus, towards a rocky bank, on which grow several trees of varied foliage. Painted for the Prince Panfilio. Engraved by Volpato.—*See also* Nos. 135 and 192.

Now in the Doria Palace.

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93. A Herdsman instructing a Shepherdess to play on the Pipe. A landscape, representing a delightful pastoral scene, composed on the left of high cliffs, surmounted by a castle, and having abundance of bushes growing around its sides. A rustic bridge crosses a rivulet at the base of the rocks, the stream of which flows along the extremity of the fore-ground, bounded by high banks; from hence the eye looks over an extensive campaign country to the distant hills; at the foot of one of which may be discovered a town. Under the shade of a tree and some bushes, on the right of the fore-ground, is a young herdsman bending on his knee, teaching a woman

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to play on a pipe; another female stands behind her. Their oxen and goats are either reposing or browsing on the verdant meadow around them. The serenity of a fine clear morning gives a charm to the scene. Painted for Mr. Fontany, in 1645. Engraved by Vivares. It was subsequently the property of Thomas Walker, Esq. and Sir Eliab Harvey, from whom it descended, by marriage, to W. Lloyd, Esq.

3*ft.* 3½ *in.* by 4*ft.* 4½ *in.*—C.

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94. The Judgment of Paris. The subject is introduced in the fore-ground of a woody and secluded scene. The young shepherd is seated by the side of a cliff on the right, extending the apple towards Venus, who, together with Juno, stand before him; the former is accompanied by cupid, and the latter by the peacock; Minerva is a little retired, taking off her sandal; beyond them are clusters of trees and bushes, growing on high banks, and between these may be perceived a cascade of water. The opposite side opens over an undulated country, with a large river in the distance. Several sheep and goats browse on the fore-ground. Painted for Mr. Fontany, in 1645, and afterwards in the possession of M. Le Danois, at Paris.—*See also* Nos. 143 and 336.

3*ft.* 5 *in.* by 4*ft.* 6 *in.*—C.

Collection of M. Le Vicomte Fonspertius, 1745. 1160*fs.* 47*l.*

A picture in which is introduced the same subject is in the collection of the Duke of Buccleuch.

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95. The Punishment of Marsyas. The view represents on the left a river bounded by high banks, on which grow clumps of bushes; beyond these may be perceived part of a bridge, and still more remote a rocky hill, on an acclivity of

which stands a temple. In the centre, the view extends over an open campaign country, watered by a river, and terminating with an abrupt hill in the distance. On the right and front are two trees growing by the side of a cliff, to one of which the satyr Marsyas is attached; his executioner kneels by him. Apollo sits near the centre of the fore-ground, with one hand extended, apparently giving orders for the punishment of the presumptuous satyr. A shepherd holds a wreath over the head of the deity, and another is recumbent by his side. Several goats are on the bank of the river, and one in the water. Painted for the Abbé Joly. Engraved by J. S. Müller. This picture was subsequently the property of Mr. Haye, Mr. Passart, Sir Thomas Coke, Lord Leicester, and is now in the collection of Thomas William Coke, Esq., of Holkham.—*See also* No. 45.

3*ft.* 11 *in.* by 5*ft.* 2½ *in.*—C.

A picture representing the same subject as the preceding was sold in the collection of M. de Calonne, 1795, for 62*l.*

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96. Two Warriors in conversation with a Person in a Boat. A sea-port, represented under the effect of a beautiful sun-set. Upon an elevation of stone work, on the left, stands a portion of a handsome edifice, composed of pillars of the Ionic order, on the farther side of which is moored a vessel; a second large vessel rides at anchor in the centre of the port, the entrance to which is protected on the right by a fort, consisting of a round and a square tower, and other buildings. In the centre of the fore-ground are two warriors, perhaps intended for Æneas in conversation with his friend, and a person standing in a boat; behind the former persons is a page leading a dog: on the right is a woman, with a child in her arms, and a man,

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sitting together, and a woman standing before them. In addition to the vessels already noticed, are several small boats distributed over the harbour. This excellent picture is signed, and dated 1646. Etched by Dom. Barrière, 1660. Painted for a gentleman at Paris.

4 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C. *(about.)*

Valued by the Experts du Musée, 1816. . 100,000 *fs.* 4000*l.*

Now in the Louvre.

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97. Saint John. The view exhibits a woody and sequestered scene, divided obliquely by a river, which branches off in the centre to the distant hills. Rich clusters of bushes clothe the banks of the stream, and some buildings are faintly perceived between the trees, at the foot of a distant hill on the right; on which side is a stag slaking its thirst at the river. A clump of large trees occupy the left of the fore-ground, under the shadow of which reclines the youthful saint, having a staff on his arm, and his attention directed to a sheep browsing on the bank. Painted for M. Gainar.

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98. A Herdsman watering his Cattle. In the composition of this picture is a large cluster of beautiful trees growing in the centre of the view, on a bank clothed with bushes, which form the boundary of a stream, covering a portion of the fore-ground; beyond these, on the left, are some lofty cliffs, surmounted by an old tower. On the opposite side, the view extends over a varied country to the distant hills. Close to the front, is seated a herdsman, of athletic form, leaning forward on his knee, with a crook in his hand, looking towards three oxen, two of which are in the water; and the third is about to enter; behind the latter are two goats. Painted for Signor Giovani Lelio.

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99. Apollo and the Cumæan Sybil. The view appears to be taken on the coast of the Mediterranean sea. Its blue waters extend over a large portion of the second distance. On the right stands a lofty ruin of a castle, around the base of which; and among fragments of the building, browse a number of cows, sheep, and goats. Beyond an inlet of the sea, on the opposite side, are the remains of edifices of some ancient city; from hence is seen an island; and still more remote, a second mountain is visible. Near a cluster of slight trees in the centre of the fore-ground, stands Apollo, clothed in a blue mantle, addressing himself to the Sybil, who is seated before him on a fragment of architecture, many of which lie scattered over the fore-ground. The general effect is that of a clear fresh morning. Painted for Monseigneur de Massimo. This once exquisite work of art has been fatally robbed of its pristine beauties, by some ignorant picture cleaner; that which was at one time worth 1500*l.* or 2000*l.*, is reduced to the value of 500*l.* Engraved in the Houghton Gallery.

3 *ft.* 3 *in.* by 4 *ft.* ½ *in.*—C.

Sold with the entire collection, to the Empress Catherine. Now in the Palace of the Hermitage, at St. Petersburgh.

100. Cephalus and Procris. The subject is introduced in the fore-ground of a hilly and well wooded landscape; on the right of which is the nymph Procris, lying at the foot of a tree, transfixed with an arrow, while the lover, in an agony of despair, is bending over her; his dog is by his side, and a stag is seen on the declivity of a hill beyond them.

1 *ft.* 3 *in. by* 1 *ft.* 7 *in.*—P.

The gift of Sir George Beaumont, Bart., with many other fine pictures, to the National Gallery.

A picture representing the same subject as the preceding is engraved by Browne.—*See* Nos. 91, and 163.

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101. A Herdsman tending Cattle. This beautiful pastoral scene represents a fore-ground of a broken and undulated surface, over which are distributed cows and goats at pasture; the herdsman sits calmly under the shadow of a tree on the right, with a crook in his hand. On this side the view is bounded by a lofty hill, of an abrupt form, clothed with trees, and surmounted by a building with a round tower. A tree of ample foliage stands near the centre; beyond which the eye looks over a valley watered by a meandering river, to the distant hills. The effect is that of a clear and lovely evening, in the vernal season of the year. Engraved in the Stafford Gallery.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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102. A Herdsman passing with Cattle through a River. The view represents in front a river of considerable extent, into which a cascade, in the centre, rolls its waters; beyond this, the eye looks over a flat country, to the distant hills; to the right, clusters of trees and bushes are growing on the bank of the river. Towards this part a herdsman is driving six oxen, five of which, together with the peasant, are in the water; the sixth (only the hinder part of which is visible) is on a road leading over the bank. Painted for M. Lairesse, and subsequently in the possession of M. Desenfans.

A picture corresponding with the preceding description, was sold in a sale by Mr. Stanley, in 1830, for 45 *gs.*

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

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103. Peasants with Cattle fording a River. The view exhibits a scene of varied aspect, representing in front a river, through which are passing seven cows and several goats,

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followed by a man and woman; the latter of whom has a basket of linen on her head. Behind these are three other persons preparing to follow them; one of the latter is seated, having his sandals removed by a young woman. A high bank forms the boundary of the stream, on which grow a cluster of trees; beyond this, on the right, are some buildings on an eminence (perhaps intended for Tivoli), from the side of which gushes a cascade, concealed in part by bushes. On the opposite side, and still more remote, is another rocky height, crowned with buildings, at the base of which flows a river. Painted for a gentleman at Avignon. Engraved by Pye, 1778, under the title of "The Waders," and subsequently in the possession of Sir Joshua Reynolds.

3*ft.* 1½ *in.* by 4*ft.*—C.

Collection of M. Desenfans, 1802. . . . . 180*gs.*

A picture by Claude, styled simply a landscape, was sold in the collection of Sir Joshua Reynolds, in 1795, for 145*gs.*

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104. The Rural Concert. A landscape, representing an open pastoral scene, of great extent, watered by a winding river, which appears to flow from the midland to the left, where it is crossed by a lofty bridge of curious construction, over which camels are passing; and thence rippling between banks, glides along the fore-ground, and is again seen on the right of the picture. A clump of trees grow close to the side, another cluster rises near the centre in the second distance; and still more remote, on the right, are two round towers, some modern edifices, and two pillars of an ancient temple. A group consisting of six persons is on the left of the fore-ground, one of whom plays on a pipe; a second, a hurdy-gurdy; and a third, a tambourine: of the others, who are listening to the

music, one is a herdsman leaning on his crook. Four cows are in the adjacent stream, and others, together with a number of goats, are browsing in the surrounding meadows. Painted for a gentleman at Avignon.

105. A Pastoral Scene. This landscape may be distinguished from others of a similar composition, by a herdsman seated in the centre of the fore-ground, with his dog by him, and his attention directed to a young shepherd and shepherdess, who are approaching. Among the cattle which are distributed around, are two goats butting each other. A river flows along the extremity of the fore-ground, bounded on the right by a beautiful cluster of trees, between which, and two ancient columns standing at the side, is seen a building with a round tower, enclosed by a wall. The river extends on the left into the more distant country, on which side the view opens over a varied site, and terminates with hills. Painted for a gentleman at Paris.

106. The Angel appearing to Hagar. The subject is introduced in the fore-ground of a hilly landscape, watered by a river which flows along the second distance, and winding round on the right, passes under a bridge composed of a large and a small arch; beyond which, in the centre of the view, is a cluster of buildings on the summit of a high and abrupt hill. Trees of various kinds grow amidst bushes on the left bank of the stream, on the opposite is seated the forlorn Hagar, listening to an Angel, who is bending persuasively towards her, pointing at the same time to the little town on the hill already noticed. Engraved by John Pye. Painted for a gentleman at Paris.—*See also* Nos. 133, 140, 174, 287, and 340.

1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—C.

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This picture was presented with many others, by the late Sir George Beaumont, to the National Gallery, in 1826.

107. A Hersdsman driving Cattle through a River. This beautiful scene represents on the right a large river, which winds round a cluster of trees and bushes, and thence is again visible in the distant landscape. Some bushes and ruined arches form the boundary of the stream; beyond which is a château and other buildings on a hill, enclosed by a wall. Close to the front is a herdsman, followed by a dog, driving before him, through the river, two oxen and four goats; a sixth beast has reached the bank, and is going towards a road, which winds into the distant country on the left. Painted for the Prince Panfilio.

108. The Marriage of Pan and Flora. The subject is represented as passing on the fore-ground of a rocky and romantic scene. The two principal persons, Pan and Flora, are seated together upon a rustic eminence on the left, sheltered by a cluster of overhanging trees; behind them are three nymphs, one of whom is kneeling: the attention of the whole is directed to a company of seven nymphs and satyrs, who, together with a boy and goat, are dancing to the music of pipes and the tambourine, played by nymphs and fauns, grouped near a bush on the right. On this side the eye looks over a river, on which is a boat, and on the opposite side to a grove of trees covering a rocky hill. Painted for Mr. Dufort, and subsequently in the possession of Mr. Hubert, and Sir Thomas Frankland, Bart.

109. A Herdsman and a Woman on an Ass, passing a River with Cattle. The view exhibits a hilly and well-wooded

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country, with a river flowing over a large portion of the foreground, through which a man and woman, mounted together on an ass, are passing, preceded by a herd of oxen, and followed by a peasant driving into the stream a great number of goats; the whole are going towards a high bank, adorned with a cluster of trees and bushes. A hill, of a round form, rises in the centre, having on its summit a castle and other buildings, and around its base (which forms the boundary of the river) are bushes and a clump of slight trees of the poplar kind. Painted for an amateur at Lyons, and subsequently in the possession of Sir Joshua Reynolds.

3*ft.* 2 *in.* by 4*ft.* 1 *in.*—C.

Now in the collection of the Right Hon. Lord Farnborough.

The preceding picture was sold, with a companion, in the collection of M. Merval, in 1778, for 5000*fs.*, 200*l.*

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110. A Shepherdess listening to a Shepherd playing on a Pipe. A landscape, representing a delightfully-wooded country, having the appearance on the left of a recent inundation, a large portion being covered with water, which, distributed into streams, rolls rapidly over broken banks flowing to the front-ground, where it branches off through a narrow channel to the opposite side. In this part is a young woman, kneeling on a stone, filling a pitcher with water from a wooden spout, at the side of the bank; near which sits a shepherdess, with a crook, listening to the music of a pipe played by a peasant, who stands before her. A number of cows and goats are distributed around them. Considerably beyond these, and close to the left, is introduced the flight of the Holy Family. From hence the eye looks among clusters of trees of various kinds; and in the more distant landscape, towards the left,

may be observed a castle, at the side of a mountain, and buildings on its summit; a bridge, composed of several arches, and a very remote town, are visible at the base of the cliffs. The effect is that of a fine clear morning. Painted for M. Parasson, at Lyons, and afterwards in the possession of Count Nosse. Engraved by Gmelin. This is perhaps the picture which is now in the Dresden Gallery.

3*ft.* 7½ *in.* by 4*ft.* 9 *in.*—C.

A duplicate of the preceding is in the collection of Thomas Hope, Esq. This is probably the picture which was sold in the collection of John Purlin, Esq. in 1801, for 365 *gs.*

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C.

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111. Jupiter and Europa. The view represents an extensive bay of the Mediterranean sea, with the city of Crete on the left. Its walls and lofty towers indicate great extent and strength, and the shipping riding at anchor in the harbour its maritime commerce. The subject which characterises this picture, is introduced on the shore in front, and the seductive deity, under the form of a white bull, has crouched while the beautiful nymph seats herself on his back. She is surrounded by four female attendants, two of whom are kneeling to decorate the god with flowers; the third is attaching the scarf of the Nymph. A number of oxen and goats, the herds of Agenor, are browsing along the shore on the left. Painted for an amateur at Paris. Engraved by F. Vivares, in 1771, from a picture then in the collection of Sir Joshua Reynolds.—*See also* Nos. 136, 144, and 206.

3*ft.* 1½ *in.* by 4*ft.* 3*in.*—C.

The preceding is perhaps the picture which was sold in the collection of Sir Joshua Reynolds.

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112. Two Females in conversation with a Herdsman. The view represents in the centre an open flat country, with a river flowing along the second distance, thence passing in an oblique direction to the left of the fore-ground, is bounded on this side by a high hill of a broken and rugged form, from whose side rushes a cataract, which appears to fall into the river already noticed. A winding road up the hill, leads over a bridge of three arches, and thence on to a castle on its brow. Two trees grow on the bank of the river, and a clump is close to the side: at the foot of the latter sits a man whose appearance is superior to that of a herdsman; he has on a mantle, and is extending his hand towards two young women who stand before him: several goats and cows are browsing in the surrounding meadow, and one of the latter is suckling her calf. Painted in 1647, for Signor Angilino.

113. The Marriage Festival of Isaac and Rebekah. This beautiful picture unites in its composition the most enchanting variety of detail, combined with chasteness of forms, breadth of effect, and the most illusive gradation of tints. In the centre, the view extends over a translucent river, crossed in the distance by a bridge of several arches, and bounded by a chain of mountains. On the spectator's left is a water-mill, the round tower of which is in part concealed by a cluster of trees, and at its side passes a road apparently leading by a high hill, whose sides are clothed with bushes and trees, and its summit surmounted with buildings. At some distance off, on the opposite side, are two beautiful temples; one is of a circular form, the other square, composed of numerous columns; and beyond these is perceived a portion of a city, with its towers and fortifications. The subject which gives

interest to the fore-ground, consists of a young man with timbrels, and a young woman with a tambourine, dancing to the music of pipes and other instruments, played by a company sitting together in the shade of a cluster of trees on the left. On the opposite side of the dancers, is a party of four persons, three of whom are seated and one has a child in her arms; other figures are distributed at suitable distances, and several are in boats fishing. Cattle are also enjoying the refreshing stream in front of a little bridge on the left. Painted for the Prince Panfilio. Engraved by Vivares, in 1766.

4*ft.* 11 *in.* by 6*ft.* 7 *in.*—C.

Now in the Doria Palace, at Rome.

A repetition of the preceding, differing in some of the minor details, and also with the omission of the two beautiful temples near the river, is now in the National Gallery. This picture is said to have been painted expressly for the Duc de Bouillon, as a companion to No. 114. Upon the stump of a tree in the centre of the fore-ground is written, "*Mariage d'Isac avec Rebèca*," and on a stone at the side may be read, "*Claudio Gel. inv. Roma*, 1648." It was imported into England during the war with France, and sold to John Julius Angerstein, Esq. Engraved by T. Mason, and Edward Goodhall.

4*ft.* 10¼ *in.* by 6*ft.* 7 *in.*—C.

Purchased, with many other excellent pictures, in 1826, for the National Gallery.

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114. The Embarkation of the Queen of Sheba. This magnificent production represents a sea-port under the appearance of a resplendent sun-rise. On the left is a royal palace with a portico of the Ionic order, approached by a double flight of stone steps, down which the queen, with a

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suitable retinue, is descending, to enter a boat lying ready to receive her. Some clusters of trees grow on the farther side of the edifice, beyond which stands a tower commanding the entrance to the port, and connected by an arched bridge, with another building; adjacent to this, but more remote, is seen part of another noble residence. On the opposite side, and close to the front, is a small portion of some public building, of the Corinthian order, of which only a single column and pilaster, with their cornice, is seen: several vessels are moored around the harbour, and numerous boats appear to be moving in various directions. On the shore in front, are two gentlemen standing with their backs to the spectator, observing the passing event, and near them is a boy unmooring a boat, into which two men are depositing a trunk. This beautiful and busy scene is rendered indescribably interesting by the wonderful diffusion of light and heat, the tender mists of the early morning, and the undulating swell of the sea. Signed, and dated 1648. Painted for the Duc de Bouillon, afterwards in the possession of the Duc d'Albert, and subsequently sold with the companion, No. 113, to John Julius Angerstein, Esq., for 8000*l.*; and lastly sold for about the same sum, in 1826, to the Government, for the National Gallery.

4*ft.* 11 *in.* by 6*ft.* 7 *in.*—C.

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115. The Artist drawing from Nature. This picture is composed on the left of a large cluster of trees growing on a high bank amidst bushes; a fallen tree, lying in front of these, forms a seat for the artist, who is occupied sketching; a herdsman at the same time is kneeling on the tree, looking over him. Two women on an ass, accompanied by a man on foot, are on the farther bank of a river, driving before them a large herd

of oxen and other cattle, which are passing through a river, and ascending a road which winds round a high bank into the distant landscape; a woman also is fording the stream, and another is taking off her stockings to follow. Upon a hill, near the centre of the view, stands the triumphal arch of Constantine, and more to the right is seen the Coliseum, part of which is hidden by clusters of trees and bushes. Painted for M. Periez, and afterwards in the possession of Mr. Hay and Mr. Walpole.

3*ft.* 1½ *in.* by 4*ft.* 9½ *in.*—C.

A picture resembling very nearly the preceding, but with the addition of a boat containing a sailor, lying alongside the shore, was sold by Mr. Agar, with a companion picture, No. 124, to the Marquess of Westminster. Engraved by Fittler. —*See description*, Nos. 44, 301, 315, 404, and 409.

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116. Cattle Watering. This picture is distinguished from others by a fallen tree lying on the margin of a river on the left, on which is seated a herdsman in conversation with a shepherdess; he is at the same time pointing to some distant object. Beyond them is a large cluster of trees and bushes, growing on a bank which extends halfway across the scene; around this flows a river extending to the opposite side, where it passes under a bridge; remote from this is a cluster of buildings on a hill. Three oxen are in the river, a fourth is in the shade close to the bank, and a fifth, together with two goats, are feeding on its margin. Painted for Signor Verdone.

1*ft.* 4 *in. by* 1*ft.* 9½ *in.*—Cop.

Formerly in the possession of Captain Barrett, Lee Priory, near Canterbury.

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117. A Shepherd in conversation with two Women; and a Herd of Cattle passing a River. The view exhibits a fine open country contiguous to the sea, whose blue waters are visible in the distance On the left are high broken banks, on which grow bushes and a beautiful clump of trees, under shelter of which, and close to the front, are two women and a man; the latter is recumbent on the ground, in conversation with one of the former, who sits by him, while the other stands near them with a staff in her hand; a little retired from these are four peasants driving a large herd of cattle, consisting of cows, sheep, and goats, through a river to the opposite side, where the foremost of the drove are passing near the ruins of a beautiful temple, amidst bushy trees; considerably beyond this is seen a town, with walls and castellated towers. The breezy freshness of early morning is most admirably delineated in this delightful picture. Painted for Monseigneur de Portase, in 1648.

4*ft.* by 5*ft.*—C. *(about.)*

118. A Herdsman seated, and Cattle in a Pond. A hilly and richly wooded country, with four isolated trees standing on the fore-ground, and a noble mansion with castellated towers, seen at some distance off in the centre of the view, sheltered by hills on one side, and by a grove of trees on the other; these extend round to the right and front, and form the boundary of a verdant meadow. A herdsman is here seated on a sloping bank, apparently contemplating the beautiful scene around him, his cattle are on the opposite side, some of them browsing the herbage, and others enjoying the cooling stream. Painted for Monseigneur Remasso.

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119. Priests leading a Sacrificial Bull to the Temple of Apollo. This splendid work of art exhibits a scene of uncommon beauty, vast in extent, rich in the variety of its details, and enchanting in the brilliant and fresh salubrity of its atmosphere. Passing over a portion of the fore-ground, on the left, the eye encounters the angle of some noble palace, beyond which, the attention of the spectator is attracted to the superb temple of Apollo, with its spacious dome and double tier of numerous columns, reminding him of the far-famed Mausoleum of Hadrian. Towards this temple are seen priests approaching, leading a sacrificial bull, followed by priestesses and other attendants, bearing objects connected with the ceremony; they have just passed a rustic bridge, over a rivulet in front, at the foot of which is a man seated on its wall, and on the other side are two women and a child; in addition to these are females with vases, reposing in the shade of some trees on the right; from hence the view extends over a wide tract of country intersected by rivers, groves of trees, and buildings, and terminating in a wide expanse of sea. A cluster of beautiful trees rising from an eminence on the farther side of the bridge, contributes greatly to the effect of the scene. Painted for Prince Panfilio. Engraved by F. Vivares, in 1764; and also by J. Volpato.

4*ft.* 11 *in.* by 6*ft.* 6 *in.*—C.

Now in the Doria Palace, at Rome.

120. The Embarkation of Saint Paulinus. The view represents a sea-port during a fine morning, attended by a gentle breeze. On the right stands a small portion of some public building of the Corinthian order, beyond which are two ships riding at anchor; a third is being towed towards them; the opposite side is bounded by a rocky eminence, on which grow

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a few bushes and trees; near this object is a vessel with sails; and in the distance is seen a fort, commanding the entrance of the harbour. A quay of stone-work extends along the front, where a tall woman (perhaps intended for the saint already named), of a solemn mien, holding a rosary in her hands, is advancing towards a boat, accompanied by a female, and followed by two others and an elderly man. A youth stands on the steps ready to hand her into the boat, in which are already a woman and two children. A group of five persons are on the right, and several boats lie alongside the quay. Painted for the Cardinal Chequini. Engraved in the Musée Français.

3*ft.* 4*in.* by 4*ft.* 4*in.*—C. *(about.)*

Now in the Louvre.

121. A Shepherdess listening to a piping Herdsman. This picture may be identified by the trunk of an old tree lying in the centre of the fore-ground, and a herdsman seated on it, with his staff lying against his knees, playing on a pipe, the music of which appears to interest a shepherdess, who stands before him with a crook in her hand. His oxen, four in number, are slaking their thirst in an adjoining pond: three other beasts are seen near a clump of trees in the centre, at the extremity of the fore-ground. Some distance off, on the left, may be perceived several buildings; and near some rocks, on the opposite side, are three men passing hastily along. Painted for an amateur at Amsterdam.

122. The Landing of Æneas on the Latium Coast; known under the appellation of "The Morning of the Roman Empire." This splendid picture represents a view from the shore, looking out seawards, under the appearance of a brilliant summer's morning. The luminary of day is seen rising in all its splendour, dispersing the mists, and gilding the ambient hemisphere with the most gorgeous hues. The hero

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Æneas, has just quitted his Trojan vessel, which, with another, is moored on the right, and, accompanied by two friends, is approaching the shore in a small boat. A line of bold rocky coast bounds the left of the scene, on an isolated portion of which grows a large tree, and on the adjacent rocks stands a beautiful temple. Two men are on the beach in front, assisting a woman in a boat to pull the bark to shore. A second small boat, with a single figure in it, and three ships lying a considerable distance off, complete the composition of this admirable production. Painted for an amateur at Paris. Engraved by Mason in 1772.

3*ft.* 5 *in.* by 4*ft.* 6 *in.*—C.

Sold with a companion, No. 32, in the collection of the Countess de Verrue, in 1736, for 8007*fs.*, 320*l.*

Now valued at 4000*l.*

Now in the collection of the Earl of Radnor, Longford Castle.

123. A Shepherd teaching a Shepherdess to play on the Pipe. The view exhibits, on the left, a spacious river flowing round a large cluster of trees and bushes, of richly varied foliage, which adorn the right. On the farther side of the stream, in the middle distance, are some high cliffs covered in part with bushes, having a water-mill, with a round tower at its base; beyond this object the river falls in gentle ripples into the main current; from hence the eye looks over a barren site, to a town which is faintly perceived at the foot of the distant hills. In the centre of the fore-ground are a shepherd and shepherdess sitting on a bank; the former, habited in a yellowish dress, is teaching the latter to play on a pipe. Some goats, sheep, and a cow, are seen browsing around them. The appearance is that of a fine clear morning. Painted for Signor Piretti. Engraved.

1*ft.* 8½ *in.* by 2*ft.* 3½ *in.*—C.

Collection of John Glover, Esq. 1830. (by Mr. Stanley) 700*gs.*

Now in the possession of the Author.

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124. A Shepherdess playing on a Pipe, and a Herdsman standing by her. This landscape exhibits a delightfully varied scene, under the appearance of a fine morning, with a gentle breeze agitating the foliage of the trees. A river flows at the extremity of the fore-ground, extending in an oblique direction over the right of the view, to the base of the distant hills, near which it is crossed by a bridge, composed of eight arches, communicating with some adjacent buildings. In the opposite side, is a cluster of beautiful trees, growing on the farther bank of the stream, near the centre of the picture, beyond which the ground rises to an abruptly formed hill, on the acclivity of which are various buildings. The figures which animate the scene, consist of a shepherdess, in a blue and red dress, seated on a bank on the right, playing on a pipe, while a herdsman stands by with a staff in his hand, listening to the music. Eight goats and about six cows, are distributed around them. Painted for Signor Verdun, a miller at Liege. Engraved by Lowry; and in the Tresham Gallery by J. H. Wright.

3*ft.* 3 *in.* by 4*ft.* 9 *in.*—C.

Sold by the Hon. Welbore Ellis Agar to the Marquess of Westminster.

For this and the companion picture, No. 301, the sum of 8000*l.* are said to have been offered by a foreigner to Mr. Agar. These are probably the same pictures which were sold in the collection of M. Blondel de Gagny, 1776, for 24,000*fs.* 960*l.*

125. Christ with his Disciples journeying to Emmaus. The view offers a hilly and delightfully varied scene, with a river in the centre of the second ground, crossed by a bridge, formed of three arches, and abutting on one side against a hill; on the opposite, rises a cluster of three beautiful trees. The city

of Emmaus, with its towers and walls, occupies the summit of a hill on the left, the sides of which are clothed with bushy trees. The subject above noted, is introduced in the centre of the fore-ground; the Saviour stands between the two disciples, with his face to the spectator, while their backs are turned towards him. One of them is pointing to some distant object. Painted in 1652, for M. Laborne.—*See also* Nos. 151, 213, 227, and 327.

126. Mount Parnassus. This sacred mount of the Muses occupies a large portion of the picture, and rises abruptly at the extremity of the fore-ground. Within its shady grove are seen Apollo, the Muses, and two other persons; and on the summit of a rocky eminence behind them, stands a temple, approached by a flight of steps over an arch, from whence issues a stream, which falls in a cascade down the sides of the rock, and flows round the base of the hill. Three swans swim on its waters, and a number of deer browse on its verdant banks. On the margin of a stream, in the left of the fore-ground, is a river deity, reclining on a vase; from hence the view extends over an open country of varied aspect. Painted for Cardinal Panfilio, at the Monte Cavallo; and afterwards in the possession of Lord George Cavendish.—*See also* Nos. 193, 195, 209, and 221.

127. A Shepherdess sitting on the Bank of a River. A landscape, representing a hilly country, with a river on the left, crossed by a bridge composed of a square opening in the centre, and an arch on either side of it; beyond this, the stream is lost amidst surrounding hills. On the same side, the view is bounded by a beautiful grove of trees, through which the road over the bridge appears to lead. Upon an eminence

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on the opposite side, stand the ruins of a temple, consisting of six columns and their architrave; from hence the eye looks over the distant valley, through which meanders a river, on whose banks are various buildings. A solitary shepherdess is seated on a bank in the fore-ground, with her back to the spectator; three goats are near her, and two men are also passing over the bridge. Painted for a gentleman at Naples.

128. Mercury and Battus. The composition of this picture is distinguished, on the right, by three columns of the once-famed temple of Jupiter Stator, standing near a grove of trees, into which Mercury is hastily driving the herds of Admetus, while the herdsman sits on a bank, in front, playing on a pipe. The opposite side shows an open country, with the city of Phara on a distant hill, and a river winding through a valley, a stream from which flows along the fore-ground at the feet of the herdsman. Evening. Painted in 1664, for M. Miellé; afterwards in the possession of Lord George Cavendish; and now in the collection of the Duke of Devonshire.—*See also* Nos. 131, 159, and 170.

2*ft.* 5½ *in.* by 3*ft.* 7½ *in.*—C.

129. The Israelites worshipping the Molten Calf. The ceremony is represented as passing on the fore-ground of a hilly and richly wooded country. This picture may be distinguished from another, in which the same subject is introduced, by one of the idolaters wearing a yellow mantle, kneeling in front of the image, with one hand on the shoulder of a youth; on the left of the former, are three women and a youth; and at the foot of a clump of tress on his right,

is seated a venerable Jew with a dog near him, and several gold and silver vases by his side; a little retired from this person, are three couples dancing in a ring, and in front of a crowd of people, on the opposite side, is the priest Aaron, extending his hands to the idol. Beyond these, the eye looks over a river which divides the country, the right of which is adorned with clusters of trees of varions kinds, growing on an eminence. Painted for Signor Carlo Cadillo, in 1655; and subsequently the property of Sir Peter Lely, Lord Montford, and Mr. Ellis Agar. Engraved by Lerpinière, when in the possession of the latter gentleman.—*See also* No. 148.

4*ft.* 7*in.* by 8*ft.* 1½*in.*—C.

Now in the collection of the Marquess of Westminster.

A picture representing the Israelites worshipping the Molten Calf, was sold in the collection of the Countess de Verrue, 1736, for 2005*fs.*, 80*l.*; again, in the sale of Mr. Vander Gucht, 1796, for 500*l.*

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130. The Artist sitting on the Shore drawing. A view on the coast, during a fine morning, attended by a gentle breeze. The coast on the left is composed of rocks, clothed with bushy trees, in the shadow of which are a fishing vessel and a small boat. A large ship, only half of which is visible, rides at anchor on the opposite side; and three small boats, with passengers in them, are at various distances on the water. The nearest to the spectator is approaching the artist, who is seated on a large stone in the centre of the fore-ground, making a study of the surrounding scene. Painted for Mr. Elis. A small picture.

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131. Mercury and Battus. In the composition of this subject the painter has represented Battus sitting under a

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tree, on the left, listening to the persuasive god, who stands by him; near them are four oxen, on the margin of a pond, two of which are drinking; a fifth is also in the water; and a number of goats are in the surrounding meadow, the extremity of which is bounded in the middle by a large clump of trees, and on the left by an old castle, the base of which is concealed by bushes. Painted in 1654, for Mr. Morelle; afterwards in the possession of Lord George Cavendish.—*See also* Nos. 128, 159, and 170.

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132. The Abduction of Helen. A sea-port. The view represents, on the right and front, a portion of the ruin of some noble edifice, of the Corinthian order, only two columns of which are visible, standing on some stone-work: beyond this are two vessels riding at anchor, and a small boat, with four persons in it, lying alongside of them. In an opposite direction, is a cluster of trees growing on an isolated rock, near which is a boat, containing ten persons (two of whom appear to be warriors); and on the farther side of the island, are two ships at anchor. The picture is further distinguished by the young warrior, Paris, and his friend, handing the beautiful Helen down some steps, in front, to a boat lying alongside, ready to receive them. Painted in 1655, for Signor Cardello.

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133. The Angel appearing to Hagar. The view represents an open country, under the appearance of a fine serene evening. On the right, are clusters of trees of varied foliage, growing amidst bushes, on a high bank, by the side of which are passing a peasant, followed by a dog, driving a large herd of cows, goats, and sheep, into the open grounds. A portion of a ruin, consisting of two Corinthian columns, and

their cornice, stands on the left, on which side, and in front, is seated Hagar, with her hands crossed on her bosom, and her attention directed to the Angel, who is pointing to a town seen on an eminence in the distance. Painted in 1654, for Signor Augustino Bagnano. It was afterwards in the possession of Mr. G. Aufrere, Ellis Agar, Esq., and Lord Grosvenor: the latter nobleman sent it, with many other pictures, to public auction, in 1812, when it was bought by George James Cholmondeley, Esq. for 105 *gs.*; at the decease of the latter gentleman, it was again sold at auction, in 1831, for 120 *gs.*, and bought by Mr. Emmerson; at the sale of whose collection, in 1832, by Mr. Phillips, it was knocked down for 285 *gs.*—*See also* Nos. 106, 140, 174, 271, 287, and 340.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C

Collection of —— Keen, Esq., 1837. (Christie & Manson) 230 *gs.*

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134. Jacob bargaining with Laban for his daughter Rachel. This historical event is introduced on the right of the fore-ground of a fine open country. The prudent Laban stands between his two daughters, Rachel and Leah, in the attitude of addressing Jacob, who extends one hand towards his uncle, and with the other points to a flock of sheep behind him. A litle retired from these, and in the centre of the picture, are three peasants, two of whom are seated under a cluster of trees, of various kinds, watching a herd of cattle browsing near a river, which is crossed by a bridge composed of seven arches; from hence the view extends over a valley intersected by a river, and surrounded by hills. To the left of the scene may be perceived a number of ancient buildings on the side of a hill. Painted in 1655, for Signor Cardello. Engraved by W. Woollett, in 1783.—*See also* Nos. 147 and 188.

4 *ft.* 8½ *in.* by 8 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Egremont.

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135. Apollo keeping the Herds of Admetus. In this beautiful picture, the eye views on the right a river crossed by a bridge of a single arch; and in the centre of the scene stand two large trees, one of which bends down with its weight, and crosses the other; retired from these is seen the city of Phara, with its splendid buildings, enclosed by a wall, and apparently situate on a large river, bounded by distant hills. The musical shepherd is here represented sitting in a front view on the bank of the stream, playing on a violin, while his herds are browsing in the surrounding meadows. Painted in 1655, for Signor Francesco Abericii.—*See also* Nos. 192 & 237.

2*ft.* 6½ *in.* by 3*ft.* 1 *in.*—C. *(about.)*

Now in the collection of Thomas Coke, Esq. of Holkham.

136. The Rape of Europa. The subject is introduced on the shore of a large bay, or sea-port, and the nymph Europa being seated on the back of her disguised lover, the beast is led by two of her attendants, while a third walks by her: six more of her companions are seated round a tree at the side, and a herd of cattle browse around the shore on the left of the picture, on which side is a cluster of trees growing on a point of land. Several vessels are in the port, the entrance to which is protected by a round tower, between which and the trees is an inlet, which passes at the foot of a hill on the left, on the acclivity of which may be noticed buildings. The effect is that of a fine day, attended by a gentle breeze rippling the surface of the water. Painted for Pope Alexander VII. Etched, with variations, by Claude.—*See also* Nos. 111 and 144.

3*ft.* by 4*ft.*—C.

Collection of Madame Bandeville, 1787. 10,000*fs.* . 400*l.*
——— Lord Gwydyr, . . 1829. . . . . 2100*l.*
Bought for His Majesty George IV.
Now in the Royal Collection.

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137. A Battle on the Bridge. The view exhibits a large bay, or sea-port, extending over the greater portion of the picture, and nearly encompassed by land; at some distance off, on the left, is a town, with vessels moored in front of it. The picture is further distinguished by a large bridge, composed of a single arch, on which two opposing parties have met, and are engaged in close conflict. This event has spread terror among the surrounding inhabitants, and several peasants in front are hastily driving their cattle from the scene of danger. Painted for Pope Alexander VII.

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138. Christ Preaching his Sermon on the Mount. This highly-interesting subject is introduced in a landscape chiefly composed of an immense mount, broken and abrupt in its form, and of difficult ascent; clusters of trees clothe its summit, within the shade of which is seen the Saviour, surrounded by many of his disciples; others are ascending the hill by a flight of steps at its side, while the multitude are assembled around its base, a number of whom are distributed along the fore-ground, having their attention directed to the discourse of the Saviour. On either side of the mountain, in the distance, is seen an extensive bay, probably intended for the sea coast of Capernaum and Galilee, and a cluster of buildings on the left may be intended for one of those cities. Painted in 1656, for Signor Monpiore.—*See also* No. 300.

5*ft.* 6 *in.* by 8*ft.* 6 *in.*—C.

Sold by W. Ellis Agar, Esq., in 1806, to Lord Grosvenor, now the Marquis of Westminster.

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139. Ariadne and Bacchus;—or, more probably, Ulysses discovering himself to Nausicaa, the daughter of Alcinous. The view exhibits a sea-port, or spacious bay, on the right

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of which is a beautiful cluster of trees, growing on a rugged bank, amidst bushes, and concealing in part the ruin of an ancient edifice; beyond this is seen part of the city of Phæacia, and a fleet of ships at anchor near it; from hence the view extends to the distant mountains, and the entrance to the port. In the centre of the fore-ground is seated a young female (Nausicaa), attired in a red vest and a blue mantle; her attention appears to be suddenly arrested by a man (Ulysses) issuing from behind a tree at the side, and cautiously discovering himself to her. The storm of the previous night (described by the poet in the Odyssey, Books v. and vi.) has subsided, and the morning is ushered in by the gentle breezes which play over the surface of the water, accompanied by the most brilliant purity and freshness of atmosphere. Painted in 1658, for Signor Francesco Abericii, from whom it passed into the possession of M. Furnese, and Humphry Morris, Esq. Engraved by F. Vivares.

2*ft.* 5 *in. by* 3*ft.* 3½ *in.*—C.

Now in the collection of the Earl of Ashburnham.

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140. The Angel appearing to Hagar. This picture is distinguished from others representing the same subject, by Hagar being placed in the left of the fore-ground, in a kneeling position; the angel stands before her, pointing to a distant town, and they are both seen in a profile view; the scene is bounded on this side by clumps of trees and bushes; on the right the eye looks over a river, crossed by a dilapidated bridge, to a large town, and from thence to the distant mountains. Painted in 1656, for M. Venot.—*See also* Nos. 106, 133, 174, 287, and 340.

Collection of Michael Brian, Esq. 1804. . . . . 390*gs.*

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141. Acis and Galatea. The lovers are represented sitting together, under the shelter of a tent erected on the sea-shore, forming the fore-ground of the picture, and Cupid is near them playing with a couple of doves; from hence the eye views a wide expanse of ocean, bounded on the left by rocky mountains, on an acclivity of which may be discovered the rival lover, Polyphemus, seated, playing on a pipe, while his flock feeds around him. The effect is that of a fine morning, accompanied by a gentle breeze. Painted in 1656, for M. Delagarde, from whom it passed into the possession of the Duke de Grammont, and the Count de Nossi. When in the possession of the latter gentleman, the figures are said to have been repainted by Boulogne. Engraved by Gmelin in a superior style.

3*ft.* 7½ *in.* by 4*ft.* 9 *in.*—C.

Now in the Dresden Gallery.

142. The Metamorphosis of the Apulian Shepherd. This beautiful picture exhibits an open country, of a rich and varied appearance, through which a river meanders amidst banks clothed with trees and underwood, and spreads along the second ground its limpid waters; clusters of trees, of the most luxuriant foliage, are distributed on either side; a castle shows itself above the tops of a surrounding grove in the middle distance; and a spacious bay, girt by hills, terminates the view. This Arcadian scene of solitude is, with great propriety, made the resort of the Muses, five of whom are dancing in sportive rounds to the music of various instruments, played by their loved companions. While thus engaged, their privacy is interrupted by the rude intrusion of a rustic shepherd, who, by the touch of the wand of one of the

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dancing Muses, is undergoing transformation into a laurel tree. The brilliancy of a fine summer's evening gives additional charm to the scene. Painted in 1657, for M. Delagarde. Engraved in the Stafford Gallery.

3*ft.* 4 *in.* by 4*ft.* 4½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

143. The Judgment of Paris. This mythological story is introduced in the fore-ground of a landscape, exhibiting a flat open scene. The young shepherd is seated on a stone, near the centre of the fore-ground, leaning forward on his crook, apparently addressing one of the goddesses, who stands before him; behind her are the other two competitors for the prize. A river of great extent divides the country, and appears to terminate in a spacious bay. A clump of old trees, of scanty foliage, is on the left; a single tree contributes to the beauty of the opposite side, and oxen and goats browse in the surrounding meadows. Painted in 1658, for M. Courtois.—*See also* Nos. 56, 94, 335, and 336.

144. The Rape of Europa. Although the view represented in this picture corresponds very nearly with the one described in No .136, it differs very materially in all its details. In this composition the lusty bull, on which Europa is mounted, is being led to the water by one nymph only, followed by another; the remaining two of her female companions are seated near the trunks of two trees at the side. The view over the bay is impeded by a beautiful clump of fir and other trees, growing on a jutting point of land, to the right of which, but more remote, is seen the city of Crete, with its towers and surrounding walls; beyond which is a chain of mountains, stretching

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round into the extreme distance, and forming the bay. The herds of Agenor browse on the verdant shore in the foreground. The aspect is that of a bright and serene morning. Painted in 1658, for M. Courtois.—*See also* Nos. 111 and 136.

1*ft.* $10\frac{3}{4}$ *in.* by 2*ft.* $7\frac{1}{2}$ *in.*—C.

Imported into England by M. Laneuville, 1831, and sold for 600*l.*

Now in the collection of James Morrison, Esq., M.P.

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145. David at the Cave of Adullam; or, as the subject is now styled, Sinon brought Prisoner to Priam. The view exhibits a wide extent of country, of a hilly and broken surface, and abundantly interspersed with tufts of bushy trees. A rocky cliff, of a broken and picturesque form, scantily sprinkled with bushes, is on the left, reaching the top of the picture, having a rude entrance at its side into the cave: near this stands David, or Priam, (the writer inclines to the former,) then a young man wearing a diadem; his attitude denotes that he is addressing three soldiers, the middle one of whom holds his helmet, containing the water, which, under the protection of the other two, he has courageously fetched from the wells of Bethlehem. A youth, together with about five soldiers, are behind David; two others are seen approaching; a third is at the side of a tree growing on the edge of a fosse, near the centre, in which are perceived several more of the King's followers keeping guard: from hence the eye looks over a valley, in which are a number of men, probably intended for a company of Philistines, to a castle situate on an eminence at the side of a rock, the base of which is partly concealed by bushes. The distance terminates with

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a large bay. This capital picture is signed, and dated 1657. Painted for Prince Don Augustino, and afterwards in the Ghigi Palace.

3 *ft.* 9 *in.* by 6 *ft.* 2½ *in.*—C.

Collection of Walsh Porter, Esq. 1810. . . . . 2750 *gs.*

Now worth 3500*l.*

Bequeathed, with a fine collection of excellent pictures, by the Rev. Holwell Carr, in 1831, to the National Gallery.

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146. Queen Esther. The subject is introduced in the open court of a palace, only the portal and a portion of one of its angles, are visible on the left. The queen, wearing a diadem, and accompanied by six female attendants, is represented passing the court towards the palace, preceded by an elderly man (perhaps intended for Mordecai). An armed guard stands at its entrance; and three more women are ascending some steps on the right to attend the queen. From hence the eye looks over a dwarf wall and a shrubbery, in which is a beautiful temple, to a royal palace of vast extent, built on an eminence, and entered by a noble flight of steps. A watch-tower stands at one of its angles, and a river flows round its base. A bridge, composed of several arches, crosses the water at the foot of the tower, beyond which is seen an open country fertilized by a winding river, at the extremity of which may be discovered a small town backed by the distant hills. Painted in 1662, for the Bishop of Montpeglier.

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147. Jacob bargaining with Laban for his daughter Rachel. The view represents a country adjacent to the sea, a branch of which forms a spacious bay in the distance, and thence passing through the midlands, flows under a bridge,

composed of four arches, to the right of the fore-ground; the opposite side is embellished with a cluster of trees growing amidst bushes on the bank of a river, on the farthest side of which is a castle, approached by a walled passage. The subject above quoted, is introduced near the centre of the fore-ground, where the venerable Laban is seen making his mercenary contract with Jacob; the latter has a crook in his hand, and stands by the side of Rachel, between whom and Laban is Leah. A flock of sheep is close to them. Painted for Mr. Delamart, in 1659.—*See also* Nos. 134 and 188.

$10\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{3}{4}$ *in.*—*(Cop.)*

A picture corresponding with the preceding description, was sold by Mr. Nieuwenhuys to Edward Gray, Esq. in 1830. This perhaps is the same which is now in the possession of M. Martini, at Paris.

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148. The Israelites worshipping the Molten Calf. The composition of this picture agrees very nearly with one described in No. 129. The landscape also is very similar in its general forms. The principal distinctive differences are, that, on the left of the centre figure kneeling with a child by her side, are only two women, with a youth between them; and among the worshippers near Aaron, is one extending both arms above his head: a box with some vessels for the sacrifice, lie on the fore-ground: both the clusters of trees on the left, and the one on an eminence on the opposite side, are also very unlike those already noticed. Instead of a river, the distance presents a succession of hills, and Moses and the Angel are on a rock close to the side. Painted in 1659, for M. Golu; afterwards in the possession of Sir R. Child.

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149. Juno confiding Io to the care of Argus. In front of a cluster of trees and bushes, on the left, is the jealous goddess, standing by the side of a white cow (Io) addressing Argus, who receives her injunctions on his knees, holding a staff in one hand, and placing the other on his breast. Several cows and goats are feeding near them. The right of the scene is composed of a river, flowing in an oblique direction, to the fore-ground, and rippling in eddies over its uneven bed. A rustic bridge crosses the water, in the middle distance, the road from which leads to a small town, situate at the foot of the distant hills. Painted in 1660, for M. Batteson. Engraved in the Choiseul Gallery, and sold with the companion, No. 150.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of Walsh Porter, Esq. 1803. (separately) . 700 *gs.*
Exhibited in the British Gallery in 1832.
Now in the collection of Charles Hanbury Tracey, Esq.

150. Mercury lulling Argus to sleep with the music of his pipe. The subject is introduced in the fore-ground of an open and finely-undulated country, distinguished by the remains of a temple of the Doric order, composed of several columns, and situate among trees on the right: in front of this are seen the wily god, bending on one knee, playing on his pipe, and Argus lying on the ground before him, listening to its somnific and dulcet sounds. Io and two goats are reposing near them, and other cattle are in the adjacent meadow. On the left stands a beautiful chesnut tree; beyond which the view extends over a hill to a river, bounded by mountains. The appearance of a fine clear morning gives additional charm to the scene. Painted for M. Bafont. Etched, with variations, by Claude; and engraved No. 1 in the Choiseul Gallery.—*See also* Nos. 92 and 278.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

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Sold, with No. 149, in the collection of M. Gallard de Gagny, in 1762. . . . . 1800 *fs.* 72*l.*
Collection of Duc de Choiseul, 1772. (with Comp$^{n.}$) 6750 *fs.* 270*l.*
———— Prince de Conti, 1777. (ditto) 7900 *fs.* 316*l.*
———— Duc de Praslin, 1793. (separately) 2550 *fs.* 102*l.*
———— Walsh Porter, Esq. 1803. (ditto) . . . . 650*l.*
Now in the collection of William Wells, Esq., at Redleaf.

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151. Christ and the two Disciples going to Emmaus. This admirable picture represents on the left several architectural ruins standing amidst bushes, in front of which rises a fine cluster of trees, of richly varied foliage. On the opposite side the eye looks over a purling stream, to a hill speckled with sheep; and from hence are discerned several buildings on the bank of a river of wide expanse, and bounded by the distant blue hills. The historical occurrence is introduced in the centre of the fore-ground, and the Saviour, habited in a blue mantle over a pink vesture, is in the rear of the disciples, who appear to have halted to attend to his discourse. The breezy freshness of a fine morning pervades the scene. Painted for M. Downton, and subsequently in the possession of the Count Nossé. Engraved by Prestel. Taken from the Hesse Cassel Gallery by the French. Presented to the Empress Josephine; and, lastly, purchased by the Emperor Alexander, at Malmaison, in 1815.—*See also* Nos. 125, 213, 227, and 327.

3 *ft.* 3 *in.* by 4 *ft.* 4 *in.*—C. Worth 2500 *gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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152. A Herdsman, seated, playing on a pipe. This elegant pastoral scene represents, on the left, a mass of rocky cliffs, the sides of which are richly clothed with bushy trees, extending to the opposite side, where they connect with a ruin,

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forming a kind of boundary to the fore-ground. A stream flows at the base of the cliffs, and appears to pass along the bushy bank to the side of the ruins, and thence under a little bridge of a single arch. The more distant landscape is also watered by an extensive river, on the banks of which may be perceived a building, with a round tower. The scene may farther be identified by a herdsman sitting at the foot of a tree on the right, playing on a pipe, while a herd of goats browse in the surrounding meadow. The effect is that of a fine clear morning. Painted for the Signor Ducaal.

2*ft.* 5 *in.* by 3*ft.* 7 *in.*—C.

The preceding picture was formerly in the Hesse Cassel Gallery, afterwards in the collection at Malmaison, and then in that of the Prince Talleyrand. Bought in 1817, with many other fine pictures, by Mr. Buchanan, and sold to Edward Gray, Esq., of Harengay House, for 1200 *gs.*, from whom it passed into the collection of Bulkley Owen, Esq., at the sum of 1500 *gs.*, and is now on sale at Mr. Yates's Gallery.

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153. A Shepherdess seated, playing on a Pipe, and a Herdsman listening to the Music. The scene exhibits a view in the neighbourhood of Rome, and is rendered additionally interesting by the introduction of several celebrated ruins belonging to that city; the most conspicuous of these is the arch of Septimus Severus standing, on the left; the next in rotation appears to be the ruins of the noble amphitheatre of Vespasian, occupying a large portion of the middle distance: from thence the eye looks over a wide tract of country to a river, flowing at the base of the mountains. The right is embellished with a beautiful cluster of trees, on which side, and close to the front, is seated a young female playing on a pipe, while a herdsman stands by, listening to the music. Several

oxen, sheep, and goats browse on the verdant bank of a river which flows along the fore-ground. Painted in 1661 for M. Le Brun. Engraved by Wilson, and also by Lowrie.

2*ft.* 7 *in.* by 3*ft.* 6 *in.*—C.

Collection of M. Blondel de Gagny, 1776. . 10,000*fs.* . 400*l.*

——— W. Agar Ellis, Esq., and at present in the collection of the Marquess of Westminster.

The preceding picture has considerable affinity in the composition to one described in No. 82, and, like that picture, is styled in Young's catalogue, "The Decline of the Roman Empire."

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154. A Reposo of the Holy Family. This admirable picture displays a landscape of uncommon beauty and richness. A noble river divides the country, flowing from the right in an oblique direction to the opposite side, passing under two bridges, and thence spreading itself along the base of the distant mountains; clusters of trees of various kinds grow luxuriantly on its banks, and herds of cattle feed in the adjacent meadows. On the fore-ground of this lovely spot, the sacred persons above named have halted to refresh: the Virgin, seated in nearly a front view, holds the babe on her knees while he receives some fruit from the hand of an angel, who presents it on his bended knee; behind them is the aged Joseph; and the ass is browsing at their side. On the right is seen a traveller, preceded by his dog, passing a bridge, and going towards the ruin of a temple composed of four pillars, of the Corinthian order, standing among bushes. The appearance is that of noon on a fine summer's day. Painted in 1661, for an amateur at Antwerp; afterwards in the Gallery at Hesse Cassel, from whence it was taken by the French in 1806; presented to the Empress Josephine, at Malmaison; and

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lastly, purchased in 1815, by the Emperor Alexander, and is now in the Palace of the Hermitage, at St. Petersburgh.—Engraved by Schlotterbeck, and also by C. Haldenwang. —*See also* Nos. 38, 88, 187, 313, and 334.

3*ft.* 8½ *in.* by 5*ft.* 1 *in.*—C. Worth 2500 *gs.*

A duplicate of the preceding picture, of a smaller size, was painted in 1675, for a Mr. Cause.

155. A Pastoral Scene. In this picture the eye looks over an open country, distinguished by a castle and other buildings, upon an eminence in the middle distance, and a winding river flowing round the hill and sweeping along the extremity of the fore-ground. In this part and right of the scene is an isolated tree, bending with the weight of its boughs over the river; at the foot of the tree sits a herdsman, playing on a pipe, while his oxen and goats are browsing over the grassy fore-ground. A large tree, the trunk of which only is seen, is on the left, amidst bushes and a light young acacia. Painted in 1661, for Mr. Wiald.

156. A Herdsman driving Cattle to a River. In the fore-ground of a hilly and well wooded landscape, is a herdsman with a long stick on his shoulder, driving several oxen and a number of goats to a river which flows over a large portion on the left, and is crossed in the centre by a bridge, having three square openings for the water to pass, and abutting against a bank clothed with bushes. The right of the picture is adorned with a large clump of young trees and bushes, amidst which grows a fine chesnut; beyond this stands the ruins of a temple: two boats are on the river, and peasants with cattle are passing the bridge. Painted in 1662, for Signor Don Lee.

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157. Priests sacrificing to Apollo, or the Idolatry of Solomon. This superb picture exhibits a view of vast extent and beauty; in addition to which, it is distinguished by two temples on the right, one of which is composed of pilasters, and a nich containing a statue; the second is of a circular form, with pillars of the Corinthian order, supporting a dome, and stands on an eminence beyond it. In front of the former building are a priest and several attendants, assembled before an altar, while one of his assistants is slaying the sacrifice; at the same time a man leading a bull, decked for the ceremony, accompanied by a priestess and other attendants, are seen arriving from among a cluster of lofty trees on the left; near these are two herdsmen at the foot of a tree, one of whom is seated: from hence the eye looks over a richly diversified landscape, through which flows a river traversed by a bridge of four arches; the distance terminates with a spacious bay partly encompassed by hills. A herd of cattle feed on the foreground. Signed, and dated 1668. Painted for Signor Angelino. Engraved by Woollett, Pardone, and Frederick Gwellin.

5 ft. 9 in. by *7 ft. 5 in.*—C.

This and a picture described No. 185, are known under the appellation of the *Altieri Claudes*, having been purchased from a Prince of that name, by Mr. Fagan, who concealed them for some time at Naples, and at length succeeded, during a popular disturbance, to ship them on board an English man-of-war, and consigned them to a merchant in this country. By some mistake they did not reach their destination, but were landed at a port in the West of England, where they remained for a considerable time, and were advertised for sale among custom-house goods; no person, however, bidding the amount of the duty upon them, they were fortunately reserved, and

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ultimately claimed by the owner. They were subsequently sold to William Beckford, Esq., with a few small Italian pictures, for 7500*l.*; from that gentleman they passed to Hart Davis, Esq., for the sum of 12,000*l.*; and were lastly transferred, with many other first-rate pictures, to John Miles, Esq., in whose collection, at Leigh Court, they now are.

158. The Flight of the Holy Family. This picture offers a landscape of an upright form, having a broad winding river on the right, which flows through a ruined bridge, and runs along the fore-ground: in this part are two men in a boat, one of whom is pulling in his nets, the other is rowing the boat; beyond them, on the left, is the Virgin with the infant in her arms riding an ass, which is led by an angel, followed by Joseph; they are approaching the side, which is over-shadowed by a cluster of trees and bushes, concealing the greater part of a tomb. The scene is also enlivened by a herd of oxen drinking in the stream, the keeper of which stands by, leaning on his staff. Painted in 1663*, for the Constable Colonna. Etched in the Lucien Gallery; and engraved by Morel.

2 *ft.* 3½ *in.* by 1 *ft.* 10¼ *in.*—C.

Collection of Lucien Buonaparte, 1816, (by Mr. Stanley) 490*gs.*

Now in the collection of the Right Hon. Lord Ashburton.

A picture corresponding with the preceding is in the collection of the Duke of Rutland, at Belvoir.—*See also* Nos. 60, 66, 104, 264, 310, 320, 362, 365, and 366.

* On the back of the drawing from this picture is the following inscription:—

"Audj, 26 Frebrare, 1663.

"A questo mio libro si ritrovano cento e cinquanto——tutte disegne di mano "mio questo di sudetto.

"CLAUDIO GILLÉE,

"Manufre. in Roma."

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159. Mercury and Battus. The scene here delineated represents a beautiful pastoral country, with a cluster of young trees of various kinds growing amidst bushes on a rocky eminence near the centre; beyond these and on the right, are the ruins of a temple on the verge of a grove. In the opposite side the eye looks over a flat country in which are perceived various buildings on the bank of a large river. On the same side and close to the front is the shepherd of Admetus, sitting in the shade of a chesnut tree, his attention is directed to Mercury, who, with a caduceus on his shoulder, appears to be accosting him, pointing at the same time to a herd of oxen, three of which are going towards a pond in which four others are drinking. Painted in 1663, for an amateur at Antwerp. Engraved by Peake, in 1766.—*See also* Nos. 128, 131, and 170.

2 *ft.* 5 *in.* by 3 *ft.* 7 *in.*—C.

Now in the collection of the Duke of Devonshire.

160. Tobias and the Angel. The view represents a fertile and well-watered country, under the appearance of a fine morning at sun-rise. A river passes in an oblique direction along the left of the fore-ground, and is crossed in the second distance by a bridge, composed of two arches, over which a peasant has just passed with a herd of cattle, and is going towards a large cluster of trees on the left. The view from the bridge offers a finely undulated scene, embellished with a tasteful edifice of Roman architecture, beyond which is seen a noble river, bounded on one side by hills. The subject already stated, is introduced on the right of the fore-ground, where Tobias is seen stooping over a large fish, which he has just taken in the adjacent river, while the angel stands by, directing him how to proceed. A boat with two men in it is

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gliding along the stream. This picture was painted in 1663, for Signor Dalmaque, and was afterwards in the Hesse Cassel Gallery, from whence it was removed about 1806, by the French, and became the property of the Empress Josephine: it was lastly purchased by the Emperor Alexander, of Russia, and is now in the Palace of the Hermitage. Engraved by Von Schlotterbeck and C. Haldenwang, 1823.

3ft. $8\frac{1}{2}$ *in. by 5ft.* $1\frac{1}{2}$ *in.*—C.

A picture representing the same subject is in the Royal Gallery at Madrid.—*See* Nos. 50 and 65.

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161. Moses beholding the Burning Bush. This scriptural event is represented as passing on the hilly fore-ground of an open and richly diversified country; on the right of which rises a rocky mountain, whose steep and broken sides are clothed with bushes, amidst which is seen the miraculous appearance of a flame of fire; attracted by this, Moses has ascended an eminence, and is devoutly bending on one knee before it. A purling stream gushes from the base of the mountain and flows along the fore-ground, over which are scattered a flock of sheep. A tree, distinguished for the verdant freshness of its foliage, stands in the centre, beyond which the eye looks over some broken ground interspersed with clumps of bushes, among which browse numerous sheep and goats, to a bridge of four arches, abutting against the wall of an enclosed city on the left, situate at the base of a rocky mountain. The road from the bridge leads to an open country of vast extent, receding in illusive gradation to the horizon, along which gleams the warmth of the departed luminary of day. This very excellent picture was painted in 1664, for M. Bourlemont, from whom it passed into the

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possession of Mr. Clarke, the Hon. Mr. Bouverie, the Duke of Bridgewater, and the Marquess of Stafford, and is now in the splendid Gallery of Bridgewater House, Lord Francis Egerton. Engraved in the Stafford Gallery.—*See also* Nos. 246 and 299.

3*ft.* 8½ *in.* by 5*ft.* 1½ *in.*—C.

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162. The Enchanted Castle. In accordance with the romantic title, this capital picture exhibits a noble edifice composed of ancient and modern Roman architecture, standing on the extreme verge of a rock in the centre, with the sea flowing around its base. The interval between the castle and the spectator presents broken ground overgrown with bushes, amongst which thrive a few young trees, from hence the view extends on the right over rising ground to the distant hills. The composition is further aided by a beautiful clump of trees of various kinds rising from a bank on the left, the tones of whose verdure give effect to the receding landscape. A female (styled in the Index to the *Liber Veritatis*, Psyche,) is seated in a contemplative attitude on the right of the foreground: this figure was probably intended to personify Melancholy, whose moping mood assimilates with the solemn gloom of twilight which pervades the scene. This highly poetic production was painted in 1664, for the Constable Colonna, and was subsequently in the possession of Mr. Davenant, Dr. Chauncey, and M. de Calonne, at the sale of the collection of the last named gentleman in 1795, it was sold for 520 *gs.*—Engraved by Byrne.

3*ft.* 10 *in.* by 5*ft.* ½ *in.*—C.

Again in the collection of Walsh Porter, Esq. 1810. . . 900 *gs.*
Now in the collection of William Wells, Esq. Redleaf.

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163. Cephalus and Procris. The subject is introduced in the fore-ground of a landscape, the left of which is composed of a fine grove of trees; the right represents a view over an open country traversed by a river, with buildings on its bank. Cephalus appears to have just met his beloved Procris, and she is in the act of presenting him with the swift footed hound. One of the nymphs of Diana accompanies her, and they stand together listening to his tale. A youth behind bears the unerring dart which, together with the dog already noticed, were given to Procris by the goddess Diana. Two stags are seen within the recesses of the grove, and two others by the side of a row of bushes at the extremity of the fore-ground. Painted in 1665, for M. Bourlemont. Engraved in 1779, by Browne, from the picture at that time in the possession of Lord Clive. —*See also* Nos. 91 and 100.

There is a print admirably engraved by Volpato, which embraces only the figures and a portion of the landscape.

A picture representing the same subject, and of a very similar composition, is in the Doria Palace. Engraved by Volpato.

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164. Apollo and the Cumæan Sibyl. The view here represented, is taken from the summit of a cliff, from whence the spectator views the upper parts of the once noble edifices of the city of Cumæ; looking from thence to a spacious bay of the sea, bounded on one side by distant mountains, at the base of which may be perceived a town and beacon. On the left, and proximate to the fore-ground, is seen the beautiful temple of the Sibyllæ, built on the verge of a rock, whose base is clothed with bushes: on this side, but nearer the front, are the Sibyl of Cumæ and Apollo; the former is seated on a stone, apparently preferring her request to the god, who

stands before her. The opposite side is adorned with a portion of a Corinthian temple; a cluster of trees, and fragments of ancient buildings, are scattered over the fore-ground, on which browse a number of goats. Painted in 1665, for M. Bourlemont.—*See also* No. 99.

3*ft.* 6*in.* *by* 4*ft.* 6*in.*—C. *(about.)*

Now in the collection of Thomas William Coke, Esq., Holkham.

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165. Christ calling Peter and Andrew. A view on the sea-coast, during the prevalence of a gentle breeze, and at the period of sun-rise. The scene represents a bay or mouth of a river, bounded on the left by cliffs, clothed with trees and bushes; on this side, but nearer the spectator is seen the Saviour standing on a tongue of land, addressing himself to Peter and Andrew, who are in a boat a little way from the shore; beyond them are rocks jutting above the surface of the water; from thence the view extends over the bay, to the distant hills. Painted in 1665, for a gentleman in Sicily.

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166. Erminia listening to the tale of the old Shepherd. Agreeable to the poet's description, the scene represents a woody grove, within the precincts of which, and on the right, is the beautiful Erminia, who has dismounted from her steed, and with the bridle in her hand, stands before the swain, who is seated, surrounded by his three children, apparently descanting on the happiness of rural pursuits. Within the wood beyond them, are seen two persons in conversation, and still more remote may be perceived, between the trees, a building, the lower part of which is concealed by bushes. A river flows on the left, on which is a boat; from hence the eye looks over

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a hilly site to the distant mountains. A number of cattle feed on the surrounding pastures. Painted in 1666, for Signor Falconieri, and afterwards in the possession of Mr. Davenant. *See* No. 196.

167. Cupid and Psyche, or Clytie. The beautiful scene here represented, was doubtless intended by the artist to pourtray the abode of bliss, to which Cupid is said to have conveyed his beloved Psyche; they are seen enjoying together the cooling freshness of a pellucid stream, which flows along the verdant woody banks of a hilly country. The right is composed of clusters of trees, of varied foliage, growing amidst bushes; beyond which the eye encounters a handsome temple, and other adjacent buildings, partly concealed by bushes, and backed by a distant hill. A clump of young trees grow on a bank, in the centre of the view; and close to the left, are a satyr and a herdsman, sitting together at the mouth of a cave, while their herd of goats reposes around them. The two lovers are in the stream near the front, and Psyche is extending her arms and looking towards the source of light in the east. Painted in 1666, for the Constable Colonna, and afterwards in the possession of Dr. Chauncey.

3*ft.* by 4*ft.* 11½*in.*—C.

Collection of Lord Berwick, . . 1825. (Mr. Phillips.) 1110*l.*

———— Michael Zachary, Esq. 1828. (Ditto) 1550*gs.*

Now in the collection of Frederick Perkins, Esq.

The preceding is probably the picture sold in the collection of M. de Calonne, 1795, for 500*l.*, and was then the companion of "The Enchanted Castle."

168. Carlo and Ubaldo embarking. A bay of great extent is here presented to the view, having on the left a fine cluster

of trees growing amidst bushes on a rocky eminence, beyond which are two temples: from hence the eye views a succession of mountains sweeping round to the centre of the scene; at the base of which, and adjacent to the water, may be perceived a tower. Still more remote are discerned a beacon, and the island of Capria. The two heroes, Carlo and Ubaldo, stand together in the centre of the fore-ground, armed for their enterprise, and ready to enter a handsome boat lying near the shore, in which stands their virgin guide waiting to receive them. The general effect is that of a fine morning. Painted in 1667, for Signor Falconieri; and afterwards in the possession of the Duke of Kent, the Earl of Hardwick, Lady De Grey, and now in the collection of the Earl De Grey. Engraved by Canot in 1744.

4*ft.* 6 *in.* by 5*ft.* 1 *in.*—C.

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169. Jacob and Rachel at the Well, called "The Noon of the Day." The view exhibits a country of great extent, over which are distributed, with admirable taste, the various objects that give beauty and picturesque effect to landscape scenery. The subject above noted is introduced near the centre of a verdant meadow, forming the fore-ground of the picture. Rachel and her sister are seen standing together; the former attired in a gray vesture and blue mantle; their attention is directed to Jacob, who is before them, leaning on a staff, and pointing to a flock of sheep which surround two wells on his left. A little beyond this group stands a lofty pine, amidst other trees of lesser growth; and on an elevation on the left, is the ruins of a once handsome edifice. Still more remote are other buildings among trees. On the opposite side the eye looks over a fertile and well watered country, bounded by mountains. The general appearance is that of the noon on a

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fine clear day. Painted in 1667, for some one at Antwerp; afterwards in the Hesse Cassel Gallery; from whence it was taken in 1806, by the French, and presented to the Empress Josephine, at Malmaison. Engraved by Von Schlotterbeck, and also by C. Haldenwang.

3*ft.* 8½ *in.* by 5*ft.* 1½ *in.*—C. Worth 2000*gs.*

Bought in 1815, by the Emperor Alexander.

Now in the Palace of the Hermitage, at St. Petersburgh.

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170. Mercury and Battus. This excellent little picture offers on the left a river, flowing in an oblique direction round a woody bank; and thence, receding through the middle, appears to pass to the opposite side. At the extremity of the river is a bridge, composed of a single arch, abutting on either side against high banks, and its lower part concealed by bushes. Still more remote is seen a second river, bounded by hills. Battus is here represented sitting on a rocky eminence in the centre of the fore-ground, playing on a pipe; a number of goats, a sheep, and two oxen, are browsing around him; and at a little distance, on the right, is Mercury driving away four of his oxen. On this side the meadow is bounded by a hedge, amidst which rises a beautiful tree, and also others of a younger growth. The effect is that of a fine clear morning. Painted in 1666, for Mr. Barine; afterwards in the possession of Thomas Walker, Esq., Sir Eliab Harvey, and now the property of the Rev. Wm. Tower, 1835.—*See also*, Nos. 128, 131, and 159.

1*ft.* 8 *in.* by 2*ft.* 2½ *in.*—C.

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171. Demosthenes on the Sea-Shore. This highly classical production represents a view over a spacious bay, bounded on

the right by a chain of hills, on which side, and close to the front, stands a lofty ruin of some noble edifice, composed of four columns, of the Composite order. On the farther side of this, are two vessels riding at anchor, from which the sailors are discharging their cargoes into boats, one of which, containing three men, is passing near the shore in front. In the opposite side the eye encounters a mass of rocks jutting into the sea, on whose sides and summit grow clusters of trees of rich and varied foliage; and at their base may be observed, a boat containing two men: two herdsmen are also perceptible sitting in the shade, guarding a number of oxen and other cattle, which are browsing on the adjacent shore in front. Additional interest and effect is given to the scene, by the introduction of a tall aged man, supposed to be intended for Demosthenes, clothed in ample raiment, having his head uncovered; one hand is placed on his breast, the other contains a scroll, and he appears to be pacing with stately step along the fore-ground towards the ruin. The effect is that of a serene morning, and the surrounding hemisphere glows with the warmth of the rising luminary of day, whose beams flicker on the surface of the rippling waves, while agitated by a gentle breeze. This very admirable picture was painted in 1667, for M. Bourlemont; it afterwards became in succession the property of Mr. Clarke, the Hon. Mr. Bouverie, the Duke of Bridgewater, the Marquess of Stafford, and is now in the splendid Gallery of Bridgewater House, Lord Francis Egerton.

3*ft.* 9*in.* by 4*ft.* 1½*in.*—C.

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172. A Shepherd playing on a Pipe. This beautiful scene displays in the centre a fertile valley, of vast extent, intersected by a winding river, crossed in the middle distance by a bridge,

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and terminating in a spacious bay. The left of the picture offers a woody site, composed of clusters of low trees and bushes, covering the fore-ground, and extending over the sides of a mountain, whose high summit is crowned with the ruins of a castle. A clump of trees, of rich and ample foliage, stands on the opposite side, near which is seated a lonely shepherd, dressed in a blue mantle, playing on a pipe. A group of five goats repose near him, and about seven others are browsing in the surrounding meadow. A herdsman is also seen driving some cattle down a woody dell at the foot of the mountain. The luminary of day, declining in the west, sheds his refulgence over the surrounding scene, and the cooling dews of evening succeed departing day. This admirable picture was painted in 1667, for an amateur at Palermo. Engraved by Dubourg.

1*ft.* 9¼ *in.* by 2*ft.* 3¾ *in.*—C.

Collection of Lord Kinnaird, (bought by Mr. Glover) 1000*l.*
———— John Glover, Esq., 1830. (bought in) . . 700*gs.*
Now in the possession of the Author.

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173. Abraham sending away Hagar and Ishmael. The artist, in pourtraying this subject, has chosen to imagine, that the residence of the Patriarch was of the Grecian style, and he has therefore represented him, together with Hagar and her son, standing, with their hands united, in front of a building of that description; adjoining to which is the remains of a beautiful temple of the Corinthian order, only two columns of which are seen, with a tree growing among them. Abraham appears to be speaking to Hagar and giving her some bread, and at the same time points to some distant object, as if he were directing her where to go. The surrounding country exhibits

a hilly and well wooded scene. In the centre may be noticed a bridge, composed of a single arch, over which travellers are passing; from hence the eye discovers several buildings on a hill; beyond which is a large river or bay. Three deer are feeding on the fore-ground, and a herd of cows browse in the surrounding meadows. Painted in 1668, for the Count Waldestain.

3*ft.* 3 *in.* by 4*ft.* 3 *in.*—C.

Now in the Munich Gallery. Worth 1500*l.*

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174. The Angel appearing to Hagar and Ishmael in the Desert. The subject is introduced on the fore-ground of a wild and hilly country, and the forlorn hand-maid of Abraham is represented on her knees, with her hands on her bosom, in the presence of the Angel, who, apparently, is giving her assurance of present protection, and future prosperity in her son, the latter of whom, in an exhausted state, is lying on the ground beyond them. The scene on this side is composed of a beautiful cluster of trees, growing on a high bank, and adjacent to a rocky cliff; from hence the eye looks to a distant bay, speckled with small vessels. The opposite side extends over a dell, to a river, beyond which the view is bounded by rocky mountains. The effect exhibits the close of a fine day. Painted in 1668, for the Count Waldestain. Engraved in aqua tinto.—*For the same subject, see* Nos. 106, 133, 140, 187, and 340.

3*ft.* 3 *in.* by 4*ft.* 3 *in.*—C. Worth 800 *gs.*

Now in the Royal Gallery at Munich.

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175. Diana and Nymphs reposing after the Chase. This view exhibits a classical scene, composed on the left of a ruin,

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beyond which are two small but beautiful edifices, of Grecian architecture, situate on a lake: these are perhaps intended for the temple and bath of Diana; they are sheltered by a high hill, surmounted by a castle, beyond which, are faintly perceived the distant mountains. The opposite side of the picture is distinguished by a shady grove, within the recess of which are cattle. In this secluded spot, the huntress is seen sitting at the foot of a tree, in the centre of the fore-ground, attended by four of her nymphs, one of whom bends on her knee by her side; another is seated, and the remaining two stand. Their dogs, five in number, and hunting implements, are near them. Painted in 1669, for the Constable Colonna. Engraved by Poretta, and Charles Duttenhofer.

Now in the Royal Museum at Naples.

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176. A Herdsman driving Cattle through a River. This agreeable rural scene is chiefly remarkable for a large river, which flows in an oblique direction from the right, and thence, passing round a large cluster of trees and bushes, extends to the base of the distant hills, where it is crossed by a rustic bridge, not far from which may be noticed a round tower and other buildings on the side of a hill. There is also on the right a ruin of a beautiful edifice, of the Corinthian order, standing amidst trees; and in the opposite side and front, is a herdsman, with a stick, driving ten cows and oxen through a fordable part of the stream; beyond him are seen two peasants reclining at the foot of a tree. Painted in 1670, for Signor Francesco Piapiera, counsellor, at Ratisbon. Engraved by Vivares. Etched, with variations, by Claude.

1 *ft.* 11 *in.* by 2 *ft.* 10 *in.*—C.

This picture was afterwards in the possession of John Barnard, Esq., and Walsh Porter, Esq.; and is now in the collection of Peter Miles, Esq., of Leigh Court,

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177. An old Man, with a Woman and a Child, listening to a Herdsman playing on a Pipe. The view represents an open country, of great extent, with mountains on the left; on an acclivity of which are buildings of a simple construction; one of them is of a round form; near these is a rustic bridge, over a cascade, the lower part of which is concealed by a row of bushes, extending to a cluster of trees growing in the centre of the scene. A portion of a temple, composed of two Corinthian columns, stands on the right; from hence the eye looks over a beautiful valley to a distant river. In the foreground are a youth, sitting on a bank playing on a pipe, and an aged herdsman, together with a woman and child standing before him, listening to the music. Cattle of various kinds are distributed in the surrounding meadows. Painted in 1671, for Signor Bernis, an amateur, in Denmark.

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178. Priests conducting a Victim for Sacrifice. In this splendid composition, a temple of great beauty, of the Corinthian order, arrests the attention on the right. Under a noble portico, ascended by a flight of steps, stands a statue, apparently of Venus, before which are assembled a number of votaries to pay adoration; others surround the steps. Clusters of trees grow in an adjoining enclosure, and conceal the greater portion of an ancient tower; from hence the view extends to a large bay bounded in part by mountains. The left of the picture is adorned with clumps of trees, of various

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kinds, rising from a bank overgrown with low bushes; in front of this are seen issuing from among the trees, three priests, one of whom leads a sacrificial bull; the others bear implements for the ceremony; they are preceded by a youth, or a female, playing on a double pipe, in advance of whom are two women, one carries a tazza, the other has a basket on her head. Painted in 1672, for the Constable Colonna. Engraved, with variations, by Pardoni.—*See also* No. 182.

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179. Æneas with his Father and Son visiting Helenus, at Delos. This interview between these distinguished individuals of antiquity, is represented as passing on a terrace, in front of the portal of some noble palace, on the left of the picture; three of them stand in a group, and Helenus, having his back to the spectator, points to some distant object; from hence the view, in a direct line, encounters a magnificent temple, dedicated to Apollo; adjacent to this building is a fort, with towers, situate on the bank of a sea-port, the entrance to which is marked by a beacon, and commanded by a round tower. Several vessels are in the harbour. On this side and front, is a bridge, composed of a single arch, over which a woman, with a basket on her head and leading a child by the hand, is passing. This admirable picture was painted for M. de Passy le Gout.

3*ft.* 1 *in.* by 4*ft.* 2 *in.*—C.

Collection of the Countess de Verrue,	1737. .	2000*fs.*	80*l.*
——— Viscount Fontspertius, .	1743. .	2000*fs.*	80*l.*
——— M. Blondel de Gagny, .	1776. .	9900*fs.*	396*l.*
——— Henry Hope, Esq. . .	1816.		260*l.*

Now in the collection of Jeremiah Harman, Esq.

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180. Æneas shooting Deer. This picture represents a view of a fertile country adjacent to the sea, and is composed on the left of a series of hills clothed with trees and bushes, and in the opposite side by a creek of the sea, into which the fleet of the Trojan hero has entered, and lies securely sheltered by a mass of rocks. Æneas, accompanied by his friend Achates, stands near the centre of the fore-ground, in the act of aiming an arrow from his bow at a deer, many of which lie slaughtered in the adjacent field, and others are bounding away to the woodlands. The effect exhibits a clear and fresh morning. Painted for Signor Paulo Francesco Falconieri.—*See also* Nos. 240 and 293.

3 *ft.* 7 *in.* by 5 *ft.* 1 *in.*—C.

Collection of M. Lapeyrière, . 1824. . . . 12,000 *fs.* 480*l.*
Exhibited in the British Gallery in 1836.
Now on sale at Mr. Yates's Gallery.

181. Jacob Wrestling with the Angel. The scene offers a mountainous country, under the appearance of the dawn of day. On the left is a river, crossed by a bridge composed of four arches, the lower parts of which are concealed by bushes; a lofty tree grows at its side; from hence the ground rises in broken forms, and terminates in an abrupt hill in the centre, on the summit of which stands a temple of a circular form, and at its base are the ruins of ancient edifices. The historical event, which more particularly identifies the picture, is introduced near a cluster of trees on the right of the fore-ground; it represents the moment when the angel has ceased to struggle with Jacob, in consequence of the approach of day-break, indications of which are visible in the East. At some distance may be perceived the family and servants of the Patriarch, passing with their flocks and herds over the hills. Painted in

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1672, for the Bishop of Ypres; afterwards in the Hesse Cassel Gallery, from whence it was removed in 1806, by the French, and presented to the Empress Josephine, at Malmaison, and was lastly purchased by the Emperor Alexander, in 1815. Engraved by Von Schlotterbeck, and also by C. Haldenwang.—*See also* No. 297.

3*ft.* 8½ *in.* by 5*ft.* 8 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

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182. Priests proceeding with a Sacrificial Bull towards a fortified City. In this scene the eye looks over an open and almost level space, to a rocky mountain in the centre; on whose summit is a circular temple composed of pillars, and a dome top; and on an acclivity half-way down the rock, is another edifice; the city already alluded to, is placed at the base of the mountain, close to the right, and presents, with its walls, bastions, and towers, an appearance of strength; it is approached by a wide bridge, on which is a group of persons and two camels. On the left of the fore-ground, are several priests, one of whom leads a white bull, and others bear implements for sacrificing; these are preceded by a youth with a double pipe in his hand, followed by three others, one of them with a lamb, and another with a swan in their arms. Painted in 1674, for the Cardinal Massimi; afterwards in the possession of a Mr. Edwin.—*See also* No. 178.

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183. The Cumæan Sybil conducting Æneas to the Infernal Regions. The view represents an open, bold, and hilly scene, on the fore-ground of which are the Trojan hero and the Sybil, the former carries a spear in his hand, and the latter is pointing to a pool of water on the right; on the farther side of which is the supposed entrance to the infernal shades, under the base of a mountain, whose sides and summit are clothed

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with trees and bushes. Upon the acclivity of a rocky cliff on the opposite side, stands the temple of the Sybil; beyond which is a castle, on the summit of a hill rising from a tongue of land, around which flows a wide expansive ocean, on the horizon of which rises the island of Capria. The sun has some time declined below the horizon, and its last gleams have lighted up the western hemisphere with lurid warmth, while the whole of the surrounding landscape is submerged in the sombre hues of twilight. Painted in 1673, for Signor Paulo Francesco Falconieri.

3*ft.* 8*in.* by 5*ft.* 1*in.*—C.

Collection of M. Lapeyrière, . 1824. . . 6950*fs.* 280*l.*
Exhibited in the British Gallery in 1836.
Now on sale at Mr. Yates's Gallery.

184. Perseus. A view on the sea coast, with a mass of lofty cliffs on the left, which extend to the centre of the scene, and are rendered remarkable by a large opening in the rock, through which is seen the distant sea. On the opposite side is a cluster of trees, from hence the eye looks over an arm of the sea to the distant hills. This scene was perhaps intended to represent an enchanted island, and the subject here introduced has doubtlessly some reference to it. A figure dressed like Perseus, and wearing the talaria of Mercury, stands on the margin of a stream, (which extends along the fore-ground) bending in conversation with Cupid, who has a bow in his hand; a little distance off, behind the former, is the famous horse Pegasus; and on the right are five women, either sitting or kneeling round some object; and a sixth is seen bathing in the sea. Painted in 1674, for Cardinal Massimi; afterwards in the possession of Mr. Edwin.

3*ft.* 6*in.* by 4*ft.* 6*in.*—C.

Now in the collection of Thomas W. Coke, Esq., Holkham.

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185. The landing of Æneas in Italy. This capital picture exhibits on the left a broad river, which extends its devious course through a hilly country, and blends with the distant ocean. The opposite side is distinguished by a mass of rocky cliffs, on whose sides and summits are buildings consisting chiefly of round and square towers, having the appearance of the outworks of a fortified city, probably intended for Carthage. The base of the mountain is concealed by bushes, and a cluster of lofty trees grow on the bank of the river. Here two of the ships of the Trojan wanderer have arrived with his armed followers, and the hero is seen standing at the head of his vessels, addressing the leaders of a body of soldiers who are at the foot of the trees already noticed. On the same side, and close to the front, are a shepherd and shepherdess sitting together, while their flock reposes in the shade near them. Painted in 1675*, for Prince Don Gaspero Altieri.

Purchased about 1810, by Mr. Fagan, with the companion, No. 157, from the Altieri family, and sold to W. Beckford, Esq., from whom it passed to Mr. Hart Davies; and is now in the collection of Peter Miles, Esq., near Bristol.—For further particulars, *see note to* No. 157.

5 *ft.* 9 *in.* by 7 *ft.* 5 *in.*—C.

186. Dido showing Æneas the Port of Carthage. The queen, accompanied by her Trojan visitor, has advanced from the portal of a noble building of the Ionic order at the side, to the centre of the fore-ground, and stands with her

* At the back of the drawing from this picture is the following inscription:—"Icy finij ce present livre ce aujourduy, 25 du mois du Mars 1675, Roma." In similar inscriptions he frequently blended French with Italian, neither of which he spelt with accuracy.

back to the spectator, pointing to the port and its surrounding buildings; behind her are a young girl and two female attendants, one of whom holds a brace of greyhounds. Æneas is followed by an armed officer; in the rear of these are four soldiers, near the portal of the palace; beyond the group just noticed, is a triumphal arch concealed in part by some trees, a little remote from which stands a lofty tower. The opposite side of the port is embellished with a magnificent temple, composed of numerous pillars, and terminating with a cupola. Many vessels and small craft are distributed over the harbour, the entrance to which is marked by two round towers. The appearance is that of a clear fresh morning. Signed Claudio, and dated 1676, consequently the artist was seventy-six years old when he painted it for the Constable Colonna.

3*ft.* 10 *in.* by 4*ft.* 9½ *in.*—C.

Collection of William Young Otley, Esq., 1802. . . 800*gs.*
——— Anonymous (by Mr. Christie), 1818. . . 620*gs.*
——— Ditto (by Mr. Phillips), bought by Mr. Emmerson.
——— Chevalier Erard, *Paris*, . . 1832. . 16,901*fs.*
(Bought in) . . . . . 676*l.*
——— Same proprietor, *London*, . 1833. . . 460*gs.*

187. A Reposo of the Holy Family. The subject is here introduced in the right of the fore-ground, and the Virgin is seated holding the infant closely in her arms; the attention of both the mother and child is directed to an angel who kneels on her left with a basket of fruit in his hands St. Joseph sits behind perusing a book, and the ass browses near him. The view is here bounded by a high bank surmounted by a cluster of trees, and a row of bushes extend along the fore-ground

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and conceal in part a stream of water; from hence the view opens over a bridge composed of three arches, to a winding river and an inlet of the sea. Painted in 1676, for Signor Mutio Massimi.—The same subject occurs, Nos. 38, 88, 154, 313, and 334.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. *(about.)*

Now in the collection of Thomas Wm. Coke, Esq. Holkham.

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188. Jacob bargaining with Laban for his Daughter Rachael. The view exhibits a country bordering on the sea, and is chiefly remarkable in its composition for a cluster of beautiful trees standing amidst bushes in the centre of the picture; beyond this the eye looks over a wide expanse of sea speckled with a few ships. In addition to these objects may be noticed on the right, a high hill proximating to the sea, on whose summit is a cluster of buildings with round towers. Near the centre of the fore-ground is Laban standing between his two daughters, listening to the proposition of Jacob, who has a staff on his shoulder, and is pointing to a flock of sheep and some goats on his right. Painted in 1676, for Signor Francesco Mayer.—The same subject as the preceding occurs in Nos. 134 and 147.

2 *ft.* 4 *in.* by 3 *ft.* 1 *in.*—C.

Collection of Noel Desenfans, Esq.

———— Sir Francis Bourgeois, who bequeathed it, together with a valuable collection, to the Dulwich Gallery.

Value, about 800*l.*

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189. A Herdsman driving Cattle through a River. The view represents a hilly country with a river flowing in the fore-ground, and, winding round on the right, sweeps along the

side of a clump of lofty trees, standing in the centre of the picture. On the farther bank of the river, on the right, is a handsome villa, beyond which the view terminates with mountains. On the same side and close to the front, is a peasant with a stick on his shoulder, followed by a dog, driving through the river about five oxen and several goats, the foremost of the cattle are ascending the rising ground on the opposite side of the stream, where, in advance of them, are two men with a herd of oxen, and still more remote, are others with camels near a cluster of bushes on the top of the hill. Painted in 1677, for Mr. L'Abbé Chevallier.—*See also* No. 320.

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190. A Shepherd and Shepherdesses in conversation. This delightful pastoral scene represents an extensive valley having a cluster of trees and bushes in the centre, near the bank of a pond flowing on the right; from hence the eye looks to a range of rocky hills surmounted by buildings, among which stands conspicuously, the temple of the Sybil; and upon the cliffs on the opposite side, are the remains of an edifice resembling the temple of Concord, part of which, and also the rock, is concealed by trees and bushes; on this side and close to the front are a man and a woman sitting together on a bank, and two young women standing by them; the attention of the former appears to be directed to a youth who stands before them, leaning on a staff. A number of sheep and a herd of oxen are on the banks of the pond, and a bridge, resembling the Ponte Mola, is seen in the distance. Painted for the Constable Colonna.

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191. Philip baptizing the Eunuch. The event recorded in sacred history is represented as occurring on the fore-ground

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of a hilly and well wooded country; the Ethiopian is seen kneeling on the margin of a stream in front, while the Apostle stands by him pouring water on his head; one of the Eunuch's attendants waits, at a little distance, the completion of the ceremony, and his chariot, containing three of his servants, drawn by two horses, is on the right; from hence the view is directed to a bridge, and still more remote to a broad river. The opposite side is composed of beautiful clusters of trees, which conceal a great portion of a distant mountain, on whose sides are a variety of buildings. Painted, in 1673, for the Cardinal Spada.

Collection of William Beckford, Esq.

——— Anonymous, . . 1804. . . . . 590 *gs.*

192. Mercury and Apollo. This beautiful classic scene displays around reminiscences of the taste of its ancient inhabitants. Upon an eminence on the left stand the remains of a temple resembling that of Concord, composed of many columns, of the Corinthian order; at its base are seen the vestiges of former buildings, partly overgrown with bushes, and now forming the boundary of a river, running in an oblique direction from the left of the fore-ground. The distant country is also varied with the ruins of edifices, and the view terminates with a large bay. The right of the picture is composed of clusters of young trees growing on a high bank, in front of which, and near the spectator, are Apollo and Mercury, the former of whom is seated at the foot of a tree with a harp in his hand, which he has just received from Mercury, in exchange for the caduceus. A herd of cattle are near them, and others are on the margin of the stream. Painted for M. de Bourlemont. This picture is styled in the index to the *Liber Veritatis*, Mercury and Battus.—*See also* No. 237.

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193. Mount Helicon. This sacred mountain of the Muses occupies a large portion of the picture on the left; its form is broken and rendered picturesque by clusters of bushy trees; the summit is crowned with a beautiful temple, and the fountain Hippocrene flows rippling down its side, and runs along its base in front. Upon jutting banks on either side of this stream are seen seated Apollo and the nine Muses, the latter of whom are listening to the harmonious sounds of his lyre. The sacred swans swim round the hill, in a retired part of which may be perceived the swiftly-flying Pegasus. An opening on the right, gives a view over some barren hills to the Bœotian sea. Painted for the Constable Colonna; afterwards in the possession of the Rev. H. Carr, and Walsh Porter, Esq. Put up at public auction by Mr. Christie, in 1804, bought in, for 1290 *gs*; subsequently sold in a public sale for 300 *gs*. and taken to Paris and sold to Mr. Eynard, for 20,000 *fs*., 800*l*. It was again imported by the Writer, and sold at public auction by Mr. Stanley, in 1827, for 400 *gs*. Engraved by Dubourg.—*See also* Nos. 126, and 195.

3*ft*. by 4*ft*. 4*in*.—C.

194. Christ appearing to Mary. This imaginary scene exhibits on the left the hill of Golgotha, surmounted by three crosses, and having under it the appearance of a tomb; the centre gives a view over the city of Jerusalem, situate in a valley adjacent to the distant hills. The opposite side is composed of a high bank, on which grow clusters of young trees; in front of this and nearer the spectator stands the Saviour, in the character of a gardener, with a spade in his hand, addressing himself to Mary, who is on her knees before him;

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two of the disciples of our Lord are on the farther side of some palings, near a tree on the left. The effect is that of a fine clear morning. Painted for the Cardinal Spada.

3*ft.* by 4*ft.* 4 *in.*—C. *(about.)*

Collection anonymous, . . 1804. . . . . 490*gs.*

Now in the collection of William Beckford, Esq.

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195. Mount Helicon, or Parnassus. The sacred mount is here placed on the right of the picture, and the hill represents a broken mass of rocks thickly overgrown with bushes and trees, which conceal in part a beautiful temple of a circular form, standing on its summit. Upon an acclivity at the side of the mount, are the nine Muses, two of whom, Urania and another, have quitted their companions, and approached the front, where they stand listening to Minerva, who, with a shield slung at her back, and a spear in her hand, appears to be addressing them; the rest of the Muses are seen within a receding part of the hill, and one of them is dancing to the sound of the lyre. The opposite side gives a view over some barren hills to the sea.—*See also* Nos. 126, and 193.

4*ft.* 4 *in.* by 5*ft.* 10 *in.*—C.

Collection of M. Lapeyrière, 1824. . . . 5150*fs.* . 206*l.*

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196. Erminia visiting the old Shepherd. The composition of this picture very nearly corresponds with the one described in No. 166; the grouping of the figures is nearly the same, as are also the general forms of the landscape. In this picture the shepherd leans one arm on a stone, and extends the other to his visitor. A cottage among trees is also seen beyond them, and still more remote are two stags; the cattle grazing in the foreground, consist of sheep only, and the distant country is intersected on the left by a winding river.—*See also* No. 166.

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197. The Embarkation of Æneas. The view exhibits a sea-port, on the left of which is a portion of a stone erection, resembling a fountain and a lofty arched entrance to a city, adjoining which is a wall flanked by a tower. Upon a stone landing, in front of the former, stands Æneas, clad in armour, apparently speaking to two men in a boat, one of whom, together with the hero, are pointing to a vessel lying on the opposite side of the picture. The Trojan prince is accompanied by a body of soldiers, only four of whom are seen behind him. Three boats with sailors in them, and two other vessels (only small portions of the latter being visible), are on the river, and a round tower is at the entrance to the port.

198. The Embarkation of St. Ursula. This picture differs very materially from one representing the same event, described No. 54, but, like that, the buildings are placed on the right: of these, the nearest to the spectator shows only the circular portal of the edifice; upon a stone esplanade in front, are a number of the virgins standing in a group, among whom may be recognised the Saint wearing a diadem; at the same time three of her companions are advancing towards a boat with two sailors in it, which lies ready to receive them. The next building in succession resembles a convent, having spires and turrets decked with flags, and still more remote is a third edifice like a church. A single vessel with a boat alongside of it, is moored near some trees on the left, and in the distance is seen two towers which mark the entrance to the port.—*See also* No. 54.

199. A Landscape representing a pastoral scene, distinguished from others by two trees standing on some rising

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ground near the middle, which cross each other in their trunks; under the shade of these are four peasants, two of whom are seated, and a third stands with one arm extended, as if in the act of speaking. A river flows on the right, on which is a boat with two persons in it; from hence the eye looks over an open country varied with clusters of trees and buildings. The opposite side is composed of high rocks with buildings and trees at their base; and close to the front, are three goats browsing on the edge of a bank.

200. Jonah. The view represents an inlet or bay of the sea, having on the left high broken banks partially covered with clusters of trees, under the shade of which are cattle grazing, and near these lies an empty boat. The opposite side is composed of a lofty ruin, consisting of two columns and a pilaster, of the Corinthian order; beyond which is seen part of the city of Nineveh, built on an eminence. The Prophet appears to have just landed, and is advancing along the fore-ground towards the ruin, and the sea monster is seen at some distance off, returning to the ocean. Painted for M. Bourlemont.

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The following one hundred descriptions were written from the Prints in the Third, or Supplementary Volume, improperly called the Liber Veritatis. *These, like the preceding, were also engraved by Richard Earlom, after drawings by Claude, many of which are merely compositions, or slight studies from nature, and not copies from pictures, as are the preceding two hundred.—Observe, the number inserted at the end of each description corresponds with that of the print in the book.*

201. The Travellers. A landscape with clusters of trees on the verge of a hill of a broken form, extending along the whole of the view. On the left of the fore-ground are two travellers walking together, one of whom carries a bundle on his shoulder.—No. 1.

The original drawing, together with the following thirty-seven, were bequeathed by Richard Payne Knight, Esq., to the British Museum.

202. The Ponte Mola. The scene represents a view on the banks of the Tiber, showing, in perspective, the celebrated Ponte Mola, composed of five arches, and having on its farther side a lofty building, which commands its entrance. In the fore-ground are four sheep grazing.—No. 2.

203. A Herdsman keeping Cattle. The view here exhibits a scene in the neighbourhood of a forest, and is distinguished by a row of four trees along the fore-ground, and a cluster at the side. Upon a bank, near the latter, is seated a herdsman; his cattle browse on the farther side of some rising ground on the left. Signed, and dated 1663.—No. 3.

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204. A Landscape with a large River on the left, which runs in rapid eddies through the scene, and flows along the fore-ground. A high bank surmounted by bushes is on the right, and a few trees grow around it; and on the farther side of the river, in the centre of the view, are a clump of buildings adjoining a pyramid. This picture may be further identified by three men on a bank in front, one of whom stands leaning on a stick, and a second lies on the ground; a fourth man is in a boat close to them.—No. 4.

205. A Cascade, falling from the sides of rocks and running in a rapid stream along the fore-ground, intercepted in its course by two fragments of rocks.—No. 5.

206. Jupiter and Europa. The scene represents a spacious bay bounded on the left by rising ground, the nearest part of which to the spectator is a meadow, divided from the more distant hills by a bridge and a cluster of trees; near these are several ships riding at anchor, sheltered by a distant mountain. The subject already stated, is introduced in the centre of the fore-ground, and represents Europa seated on the back of her lover, holding her veil with one hand and the horn of the bull with the other; two of her maidens lead the beast, and a third is behind, holding her drapery. At the foot of a tree on the right are four more of Europa's attendants. At a little distance on the opposite side, are seen four oxen and a calf browsing together. The drawing is signed and dated, Claude, Roma, *fecit*, 1670.—No. 6.—*See also* Nos. 111, 136, and 144.

207. Vulcan's Forge. The interior of a rocky cavern, in which are three men working at the anvil. These are over-

looked by Vulcan, who is seen on an elevation in a recess beyond them; at the same time a figure, like Mercury, bearing a caduceus, is entering.—No. 7.

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208. Rebekah and Eliezer. The view exhibits an open bald country, with only a few trees on the ridge of a distant hill. On the left and front is a well, at the side of which stands Rebekah, holding her pitcher with both hands, and at the same time listening to Eliezer, who is on her left; three camels, one of which is drinking at a trough, are near them. Two women are approaching from the opposite side. Signed Claudio, *fecit* in Roma, 1675.—No. 8.

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209. Mount Helicon. The sacred hill is here placed on the right of the picture, and represents a richly-wooded scene, with the fountain Hippocrene streaming from its side and rippling along the front. Apollo sits conspicuous in the centre, playing on a violin, and the Muses are grouped on either side of him: the nearest of these to the spectator are Urania, Clio and Calliope, the former of whom stands leaning on a bank; the latter is seated. Within the recesses of the grove may be perceived Pegasus bounding over the hill.—No. 9. The same subject occurs in Nos. 126, 193, and 195.

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210. A young Man holding a Dog. This simple scene exhibits a woody country with a river flowing along the extremity of the fore-ground; beyond it the view extends along two-thirds of the picture, and is bounded by a wood; the remaining part opens to a very distant city. A youth is

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seated on the bank of a river, in front, holding a large dog, and on the farther side of the water is a boat with two men in it.—No. 10.

211. Cattle Watering. The view offers an open flat country with a large pond in the centre, crossed by a rustic bridge in front, on the farther side of which is a herd of cattle watering; and at some distance off, on the left of the field, are two herdsmen in conversation. A tree, a few bushes, and a hill, bound the view.—No. 11.

212. A Landscape, representing a bird's-eye view of an open bald country, of an undulated surface, having a low house in the centre of the scene, and a few small trees on either side of it; part of a second house is seen on the right, and a large tree is on the opposite side.—No. 12.

213. Christ and the two Disciples going to Emmaus. Close to a tree on the left of the fore-ground of the picture, is the Saviour standing between the two Disciples, the whole of whom have their backs to the spectator, and appear to be looking at a city occupying an eminence, at the extremity of the second distance. An armed man is at the same time riding up full gallop from the opposite side. Signed Roma, 1668.—No. 13. *See also* Nos. 125, 151, 227, and 327.

214. The landing of Æneas. The subject is introduced in the fore-ground of a sea-port, and represents three men walking together, one of them, probably intended for Anchises, leans on a stick, and the middle one is pointing to two vessels

anchored at the side, only parts of which are seen; a fourth man is behind the former group, and a boat with two men in it lies close to the shore. The left is composed of rocky ground, on which grow clusters of trees, some of which conceal a temple dedicated to Pan; and on the same side, but nearer the front, is seated a herdsman watching a few goats. —No. 14. *See also* No. 122.

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215. Christ tempted in the Desert. This drawing is of an upright shape, and represents a mountainous country with a river flowing across it, at the extremity of the fore-ground. In this sequestered spot is seen the Saviour seated at the base of a lofty cliff, on the right of the fore-ground, apparently replying to the suggestion of the tempter, who, in the form of an old man, stands before him, pointing to the stones. "If thou be the Son of God, command these stones to be made into bread."—No. 15. *See also* No. 326.

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216. The Magdalen in the Desert. This picture is composed of an immense rock, partly concealed by the branching foliages of two trees, the nearest of which shoots its roots over a sandy bank, under shelter of which is seated a female, in a melancholy mood, resting her head on her hand: considerably beyond her, and at the base of the crag, are three men in conversation.—No. 16.—*See also* Nos. 228 and 396.

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217. A view of the Campagna, in the neighbourhood of Rome, representing a finely undulated country, with a river flowing through it, which passes under a little bridge, composed of three arches, on the right; beyond the latter object stands a

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cluster of three trees on the bank of the river, a little retired from which are seen various buildings on the summits of hills. Only a single individual is perceptible, in the centre and near the water.—No. 17.

218. A Traveller, of a colossal size (perhaps intended for St. Christopher), seated at the foot of a tree, with one hand resting on his knee, and the other holding a staff. The distance represents a mountainous country divided by a river. —No. 18.

219. Two Angels conducting St. John into the Desert. The landscape exhibits a hilly country, divided in the centre by a river, which flows under a bridge, composed of six arches, and thence winds round to the right of the fore-ground. The subject above stated, is introduced near a clump of trees on the left, and the Saint is seen approaching the spectator between two Angels.—No. 19.

220. Saint Hubert. The view represents a wild and rocky scene, on the fore-ground of which is the converted hunter, who appears to have just alighted from his horse, and has fallen on his knees, and, with uplifted hands, is looking towards a stag which stands on a high bank, near some trees, on the right. The view is bounded by rocky mountains, partially clothed with bushes.—No. 20.

221. Minerva visiting the Muses on Mount Helicon. The goddess armed, and holding a spear in her left hand, is addressing herself to Urania and Thalia, who stand before

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her listening to her discourse. Clio and Euterpe are seated at the foot of a tree on the right, and the rest of the Muses are in a receding part of the hill. Signed Claudio, *invt.*, Roma, 1676.—No. 21. *See also* Nos. 195 and 209.

222. Cattle at Pasture. The view merely consists of a single hill sloping off from the left to the opposite side, having a row of trees of various kinds growing along its ridge. On the fore-ground are two groups of oxen, one of which consists of four, and the other of three beasts. The herdsman stands at some distance off, leaning on his staff.—No. 22.

223. A Shepherdess playing on a Pipe, and two Herdsmen listening. The view offers a hilly country with a river on the right, on the farthest bank of which, and near the centre of the scene, stands a cluster of trees; from hence the view extends to the distant hills, on the acclivities of which are buildings. The left of the scene is composed of a high rocky bank surmounted by trees which overshadow a small temple. On this side, but nearer the spectator, are a herdsman and a woman sitting together on a bank, the latter of whom is playing on a pipe, to the sound of which a peasant, while leaning on his staff, is listening; his flock repose on the bank of the adjacent stream.—No. 23.

224. A Man leading a Bull by the horn. A view on the sea-coast, representing an open flat scene nearly destitute of trees. On the right of the fore-ground are a man with an axe on his shoulder, leading a bull by the horn, and followed by a woman with a basket on her head, a man with some birds

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slung at his back, and a boy. Considerably beyond these is a herdsman sitting on the ground, and a number of goats browsing round him.—No. 24.

225. The tired Traveller. This pleasing scene represents a hilly country, with a river in the centre, which flows along the right of the fore-ground and under a bridge, composed of three arches; near this is a traveller lying on the ground and his dog standing by him; from hence the eye views a cluster of bushy trees, and still more remote, some buildings with a round tower. The opposite side shows an open country with buildings on the left.—No. 25.

226. The Sportsman. A wild rocky scene with a river on the right, and a sportsman kneeling in the centre of the fore-ground, aiming his gun at some distant object.—No. 26.

227. Christ with the Disciples journeying to Emmaus. The subject is introduced on the fore-ground of a hilly country, and the Saviour is represented walking between the two Disciples, and approaching the spectator; one of the latter carries a staff on his shoulder and has his hand on his breast; the other is pointing to a city, part of which is concealed by a clump of trees on a hill: they appear to have just left a woody dell which is seen behind them.—No. 27. *See also* Nos. 125, 151, 213, and 327.

228. A Magdalen repentant. The figure here forms the principal in the picture, and represents a young woman wearing a mantle, which leaves her legs exposed, seated by the

side of a rock with her hands clasped, and resting on a bank, by the side of which lies a scull and a book. Some rocks bound the fore-ground; beyond which is seen the ocean.—No. 28.—*See also* Nos. 216 and 396.

229. Æneas on the Latium Coast. This beautiful study from nature is composed, in front, of some rising ground varied with herbage; from hence the eye looks over an uninterrupted expanse of ocean, on which are three vessels; one of them, containing the Trojan hero and his companions, is near the shore, on which stand two women looking at them; their backs are towards the spectator, and one has a quiver slung at her back and the other a dog by her side.—No. 29.

230. A view on a River, with a number of fishing-boats lying alongside of some houses, which extend over the farther side of the water.—No. 30.

231. A Forest. This excellent study from nature represents a thick wood, among the various trees of which may be noticed the oak, the birch, and the chesnut.—No. 31.

232. A Study from Nature, composed of a close view of some rocky hills, whose sides and base are thickly covered with trees of various kinds; these are divided from the fore-ground by a narrow stream, which flows along the whole extent of the scene. A tree grows on the right of the fore-ground, only the trunk of which and a few of the branches, are seen.—No. 32.

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233. A Landscape, composed on the right of some lofty crags surrounded in part by trees, one of which stands near the centre of the view, and on the farther side of some rising ground near it, are three persons in conversation. A clump of trees adorn the left: the more remote part of the scene represents a river and some distant hills.—No. 33.

234. Venus appearing to Æneas. The subject is introduced on the fore-ground of a wild and woody country; the goddess, with her bow and arrows slung at her back, and bearing a spear in her hand, appears to have just issued from a wood, and is in the act of reproving the Trojan prince for having slain her deer; the latter, armed, and having two spears in his hand, appears to be protesting his ignorance of the crime imputed to him. An armed youth stands behind the hero.—No. 34.

235. The wounded Man. The view represents a woody scene, adjacent to the sea-coast, on the fore-ground of which lies a man pierced in the breast by an arrow, which a man, kneeling by his side, is attempting to extract. Diana, with her quiver and bow slung over her shoulder, and a spear in her hand, stands by, compassionating the sufferer.—No. 35.

236. An Angel delivering St. Catherine from Martyrdom. The event is represented as passing in front of a temple, only a portion of which is visible on the left, and the place is partly enclosed by a dwarf wall. A second temple and other buildings are seen more distant. At the side of the portal, in front, are four persons witnessing with wonder the descent of

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the Angel, who, with open arms, is receiving the Saint; at the same time the wheel intended to torture her is broken to pieces, and the two executioners flung to the ground.—No. 36.

237. Mercury and Apollo. This study merely represents the brow of a hill with an old tree and a rugged bank, on the left; here the god Apollo is seated with a harp in his hand, looking at Mercury, who stands before him, holding his caduceus in one hand and pointing with the other to a herd of oxen standing near them. In a little copse of wood on the right, is seen a distant house.—No. 37. *See also* Nos. 135 and 192.

238. Peasants reposing. The landscape exhibits a pleasing rural scene, consisting, in front, of an unfrequented road bounded by clusters of lofty trees and bushes, which leave only a small opening on the right, through which are seen a river and some distant buildings. At the foot of a blighted tree, in the fore-ground, are two men, one of whom is seated on a bank leaning on a stick, the other sits at his feet.—No. 38. Upright shape.

The whole of the preceding thirty-eight drawings are now in the British Museum.

239. Cattle watering. A landscape represented under the appearance of sun-set. The view is composed on the left of a shallow river, in which six oxen are watering, and the stream is crossed at some distance off by a bridge, consisting of a single arch, adjacent to which is a hill of a broken form, surmounted by a temple and a few trees. The opposite side looks over level ground to a river, having a clump of trees at the side.—No. 39. The drawing was formerly in the collection of Mr. Alderman Hibbert.

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240. Æneas shooting Deer. The view exhibits a hilly and well wooded country adjacent to the sea, an inlet of which is seen on the right where the Trojan fleet is riding at anchor; on this side, and near a clump of trees, are Æneas and his friend, the former of whom is in the act of aiming an arrow from his bow at a deer on the left; several are already slain, and others are browsing in the meadow: beyond these are clusters of trees, which conceal, in part, a hill surmounted by ruins.—No. 40. *See also* Nos. 180 and 293, for which this drawing was probably the study.

The drawing was formerly in Mr. Hibbert's collection.

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241. Villagers Dancing. On the fore-ground of a hilly and well wooded landscape are seven villagers and a bag-piper, the latter of whom sits close to the side playing on his instrument, to the music of which three young women and two men are dancing; the remaining couple sit on a bank near the piper. On this side is a beautiful cluster of trees on a sloping hill; the left is also composed of a broken hill adorned with buildings and trees, and in the distance is seen a winding river crossed by a bridge. Numbers of sheep and goats browse in the surrounding meadows.—No. 41.

This, together with the following fourteen drawings, are in the collection of Earl Spencer.

A picture very nearly corresponding with the preceding, and stated to have formerly adorned the Ricardi Palace, is now in the possession of the Messrs. Woodburn.

3*ft.* 2*in.* by 4*ft.* 8½*in.*—C.

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242. A Landscape, exhibiting a hilly site, with a clump of trees growing on the ridge of a bank in the centre of the view,

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and a pond on either side of it. At some distance off, are the ruins of a temple on a hill; the opposite side presents an uninterrupted view over an open country.—No. 42.

243. A Cataract, surrounded by rocks and bounded by trees and bushes. A house stands on the right, and the steeple of a church is seen in the distance.—No. 43.

244. A Sea-View, represented under the influence of a violent Storm. A vessel is seen on the crest of an immense wave, and a second is in the hollow of the billows.—No. 44. A free study.

245. A View on the Coast. This free and masterly study from nature is distinguished by three slender trees on the right, beyond which the country is broken and hilly; a boat lies under a bank at the side, and two groups of small figures are on the shore.—No. 45. Upright shape.

246. Moses beholding the burning Bush. The view represents a scene of uncommon beauty and variety. On the left is a fine cluster of trees clothing a bank, beyond which is a large town, stretching out to the margin of the sea. The opposite side exhibits a rocky hill surmounted by trees and bushes, amidst which is faintly perceived the flame; before this object Moses is bending on his knee, and at the same time holding his hand up to his face, to shade his eyes; behind him is a large flock of sheep browsing in the meadow.—No. 46. This was, perhaps, a study for pictures, described Nos. 161 and 299.

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247. A View over an open Country of an undulated surface, and destitute of Trees. The scene is divided by a river which is crossed by a bridge, composed of four arches; in addition to this object, three separate buildings may be observed on its banks: no figures are introduced.—No. 47. A slight free study.

248. A View approximating to the Sea, a small portion of which is visible in the distance. The fore-ground is composed of a road leading over a bridge, composed of two arches, on the farther side of which is a cluster of trees; from hence the eye looks over a considerable space to a number of buildings, among which may be noticed a pyramid and a tower. The only persons visible are two men approaching the bridge.—No. 48.

249. A View exhibiting a cluster of lofty rocky hills apparently adjacent to the Sea Coast. Upon the summit of the third one from the spectator, are several temples and many other buildings, and beyond these is seen the crest of a mountain. This magnificent scene is further distinguished by a small bridge over a chasm, and a single figure close to the side.—No. 49.

250. A Landscape, exhibiting a bare mountainous country, having a single small house in the centre of the fore-ground, and a row of low trees on either side of it; from hence the eye looks over some flat meadows to a chain of hills extending along the whole of the view.—No. 50. A study from nature.

251. Three Men on the bank of a River, and a Woman washing. The view represents a mountainous country divided obliquely by a broad river, on which are two boats

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moored to the shore; from hence the eye looks to a continuity of hills, which recede in succession to the most remote distance. The fore-ground is composed of a sloping bank, on the summit of which, on the left, is a clump of trees; near this part are three men standing close to the water, with their backs to the spectator, looking at a woman washing.—No. 51.

252. A View of an Italian Villa and other Buildings, within an enclosure and amidst a shruberry of bushes and poplar trees. A small house is on the right of the fore-ground. —No. 52.

253. A Ruin resembling a Convent, situate at the side of a mountain amidst masses of old walls and stones. On the opposite side, and close to the front, stands a fine old oak, only half of which is visible; a road leads round its base, which appears to pass by a cascade, at the side of a hill. A herdsman reclining on the ground and two sheep near him, are the only animated objects visible in the desolate scene.—No. 53. Upright shape.

254. A Forest scene, composed of Trees of various kinds, entered by a winding road, at the side of which, and in front, is a stone Post, bearing an Inscription. A highly finished study from nature.—No. 54. Upright shape.

255. A Landscape of an upright form, representing a woody scene, with a stream flowing at the extremity of the fore-ground; a clump of three trees are growing on its bank near the centre of the view, and clusters of bushes on either side of it. No figures are introduced.—No. 55.

The preceding fifteen drawings are in the collection of Earl Spencer.

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256. View of an ancient Temple or Convent, enclosed by a wall at the side, and having a passage-way under arches, in front of it, which resemble cloisters.—No. 56.

The drawing was formerly in the collection of Charles Lambert, Esq.

257. View of a large Building resembling a Convent, situate on an eminence of a broken and varied form, and having an arch under it, and vestiges of ancient buildings at its side. The branch of a bush is on the left, and two houses are seen in the distance.—No. 57.

The drawing was formerly in the collection of Charles Lambert, Esq.

258. View of an ancient Roman tower, beyond which are the ruins of a Church or Convent, enclosed by a wall. Upon a road, in front, is a man dressed in a mantle, with both arms extended; and near the end of the road are two other persons.—No. 58.

The drawing was formerly in the collection of Charles Lambert, Esq.

259. Students drawing from Nature. This retired scene is chiefly composed of a large sheet of water on the left, bounded by bushy trees growing at the base of a hill, on the summit of which is faintly seen a temple. On the opposite side is an old blighted oak, bending over the water, and near this are two youths, one of whom is seated drawing from nature, and a third, engaged in the same employment, sits in the centre of the fore-ground.—No. 59.

The drawing was formerly in the collection of Charles Lambert, Esq.

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260. View of the Ruins of an ancient Temple or Convent, with a portion of its wall of enclosure, and entered by an arched doorway. In the distance is a modern Italian villa, with a river in front of it, and three trees growing on the bank of the stream.—No. 60.

The drawing was formerly in the collection of Joseph Farrington, Esq.

261. Cows at Pasture. A landscape representing a hilly scene with a river on the left, which is crossed in the distance by a bridge composed of two arches. A clump of trees grow on a bank on the left of the stream. In the opposite side is a sloping meadow with a tree at its side, and six cows or oxen distributed over it, one of which is lying down, and three are on the margin of the river; from hence the eye looks to a woody hill with a road over it, on which are two men. The distance is bounded by a range of hills.—No. 61.

The drawing was formerly in the collection of George Gosling, Esq.

262. Villagers dancing, or Isaac and Rebecca. The subject is introduced on the fore-ground of a hilly country, and the party consists of twelve persons, most of whom are females; two of the latter, and a young man, are dancing to the music of a tambourine and a bagpipe, the former played by one of the dancers, and the latter by a man who, together with a young man and a woman, sit on a log of wood at the side. The rest of the company are either sitting or standing under the shade of some trees, beyond them; around are seen numbers of cattle browsing in the adjacent valley; among these may be noticed three goats, two of which are at play. Engraved by Le Bas.—No. 62. *See also* Nos. 13, 241, and 353.

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This drawing was formerly in the collection of Edmund Turner, Esq.

A picture corresponding with the preceding, is in the collection of the Count Strogonoff, at St. Petersburgh.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C.

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263. A young Man and a Woman driving Cattle. This agreeable scene is distinguished by a temple of Greek architecture occupying an eminence on the left, under which is an arched bridge; from hence the eye looks over the slope to clusters of beautiful trees. On the fore-ground of the opposite side are a young woman and a man walking together, driving before them several sheep, goats, and a cow. The view here extends to some distant hills, on which are buildings.—No. 63.

The drawing was formerly in the possession of Mr. T. Philipe.

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264. The Holy Family waiting to be ferried over a river. The view exhibits a hilly country in the neighbourhood of a city, a portion of which, with walls and bastions, is seen on the right. The subject above named is introduced in the fore-ground, where the Virgin is seated with the child in her arms, and Joseph stands leaning on his staff, waiting the arrival of a boat, in which is their celestial conductor. A man leading a camel, and two other persons, appear to have just quitted the city.—No. 64.

The drawing was formerly in the collection of Edmund Turner, Esq.

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265. A Peasant driving Sheep over a Bridge. A landscape representing a somewhat hilly and well wooded country, with

a bridge, composed of a single arch in front, over which a peasant is driving a flock of sheep and a cow towards two trees at the side, little more than the trunks of which are seen; from hence the eye looks over a river to some buildings, beyond which the river again appears bounded by hills. At the foot of the bridge on the opposite side, are two trees, whose trunks cross each other, and a little way from these are the remains of a temple among trees.—No. 65.

The drawing was formerly in the collection of Edmund Turner, Esq.

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266. A Herdsman keeping Cattle on the banks of a River. The view appears to be taken from the environs of Rome, and is distinguished by the remains of the portico of the Basilique of Nerva, standing on the farther side of some rising ground in the centre and adjacent to other buildings; beyond the former ruin is seen the Ponte Mola. At the foot of a cluster of trees, growing on a bank of the river, is seated a herdsman, keeping a number of cows and oxen, which are distributed along the margin of a stream, on which is a boat with two men in it.—No. 66.

The drawing was formerly in the collection of Edmund Turner, Esq.

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267. Huntsmen. The subject is probably intended to represent Æneas and his friend Achates, the former of whom stands with his back to the spectator, holding a spear, and the latter is pointing to a stag, seen in the covert of a wood on the right. They are attended by a man who holds a leash of dogs, behind whom may be perceived, in the shade of a wood, other huntsmen approaching.—No. 67.

The drawing was formerly in the collection of Edmund Turner, Esq.

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268. A Herdsman keeping Cattle. This scene offers an agreeable landscape, with a river on the right and a large cluster of trees and bushes growing on its bank near the centre of the view, and connected with others on the left. A herdsman is seated at the foot of a tree on the same side and front, holding a crook in one hand and leaning his head on the other; his cattle are entering the river, A bridge and a tower are seen in the distance.—No. 68.

The drawing was formerly in the collection of George Hibbert, Esq.

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269. View of a rapid Stream and the surrounding country. The scene represents a mountainous site, with a stream flowing rapidly between broken banks, and extending along the front. Three blighted trees, one of which is broken, and its boughs hang down, adorn a bank on the right of the picture. At some distance off, is a fortress, flanked by strong towers, beyond which are seen the distant hills.—No. 69.

The drawing was formerly in the collection of Charles Lambert, Esq. Upright shape.

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270. A Study of the remains of an ancient Building, with a narrow flight of steps at the side, leading to a ruined arched door; two withered trees stand in front, and some clusters of trees are on the farther side of the walls.—No. 70.

The drawing was formerly in the collection of Charles Lambert, Esq. Upright shape.

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271. A Landscape representing a hilly scene, with a river on the left, and in the opposite side are clusters of trees growing on high broken banks: on this side, and close to the front, is

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a young woman reclining on the ground, apparently attending to a man who stands before her pointing to a boat, in which is a single figure.—No. 71.

The drawing was formerly in the collection of George Hibbert, Esq.

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272. View of a Water-Mill situate on the bank of a river, on the left, backed by clumps of trees; beyond this may be discovered a ruin, and still more remote is a mountain, which bounds the view. The opposite side of the picture consists of a path leading into a wood at the side.—No. 72.

The drawing was formerly in the collection of George Hibbert, Esq.

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273. A Shepherd in conversation with two Women. The view exhibits a beautiful pastoral scene with a large cluster of trees growing in the centre, at the extremity of a hilly fore-ground; a little remote from this, and close to the left, are the remains of a large temple and adjacent buildings, enclosed by a wall. The opposite side shows a valley with a river, crossed by a bridge composed of seven arches, from hence the view extends over an open bare country. In the middle of a sloping fore-ground, are young females standing together in conversation with a shepherd, who leans on his crook, and at the same time points to a flock of sheep.—No. 73.

The drawing was formerly in the possession of George Hibbert, Esq.

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274. A view of an old Roman Tower standing in the centre of the picture, with a bridge, composed of two arches, abutting against it, and a house of modern construction at its side.

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The view opens on the right to some distant buildings sheltered by a high hill. A single figure is passing along the fore-ground.—No. 74.

The drawing was formerly in the possession of Joseph Farrington, Esq.

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275. View over a great extent of barren hills, remarkable for a quantity of wild herbage growing on a bank in front, where two women stand in conversation.—No. 75.

The drawing was formerly in the possession of Joseph Farrington, Esq.

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276. View of Rome and the surrounding country. The city is seen extending along the farthest bank of the Tiber; the church of St. Peter, and the castle of St. Angelo, rise conspicuous above the surrounding buildings.—No. 76.

The drawing was formerly in the possession of Joseph Farrington, Esq.

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277. A Herdsman and a Woman reclining together on a Bank. The scene represents in the centre a view over a river to a castle, with a square tower, and from thence to a bay with ships; still more remote is perceived a town sheltered by a mountain. Clusters of trees adorn either side of the fore-ground. On a sloping bank towards the right are a peasant man and a woman reclining, in conversation. A herd of cattle are descending the bank to enter the river.—No. 77.

The drawing was formerly in the possession of Benjamin West, Esq., P.R.A.

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278. Mercury and Argus. The subject is introduced in the fore-ground of a pastoral scene, and the messenger o

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Jupiter is seen sitting under a clump of trees on the right, playing on a pipe, the dulcet sounds of which have overpowered the watchful Argus, who is represented reclining on a bank in the centre of the fore-ground. Io, in the form of a cow, lies near him, and three other cows are close to a high bank on the left. The view opens in the centre over the distant landscape.—No. 78.

The drawing was formerly in the possession of Mr. Woodburn.—This was probably a study for the pictures described Nos. 150 and 178.

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279. A Landscape representing a view over an open and delightfully-varied country, having a winding river on the right, crossed by a bridge composed of three arches, and a tower at either end of it; from hence is discovered some buildings on the side of a hill, beyond which are receding mountains. The left and front is occupied by several young trees and a few bushes, and on the opposite side is a high bank with a slender tree growing from its side. A single figure, of diminutive size, is seen going towards the river.—No. 79.

This and the following twenty drawings, are in the collection of the Duke of Devonshire.

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280. Æneas, accompanied by a Priest bearing a palm branch, and followed by three soldiers, approaching a temple at Latium. The group has just passed through a lofty archway on the left, and is advancing across a court enclosed by a dwarf wall towards a noble temple with a cupola and a handsome portico, the lower part of which is concealed by bushes.

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The fleet of the Trojan hero is seen in a creek in the centre of the view, sheltered on one side by a high cliff, surmounted by buildings.—No. 80. The drawing is signed, and dated 1675. Same collection as the preceding.

281. A View near the Campo Vacino, at Rome. This interesting scene represents numerous vestiges of Roman magnificence, among which the most conspicuous are, the three columns of the temple of Jupiter Stator, a portion of the temple of Concord, and the Coliseum. Numerous figures are distributed around these venerable ruins, the most conspicuous of which are two gentlemen standing on the left, near a tree, which bends over with the weight of its boughs; two men playing instruments of music sit at its base, to the sound of which, three persons are dancing, and these appear to attract the notice of a concourse of spectators.—No. 81. Same collection as the preceding. *See* Nos. 1, and 10.

282. A Landscape exhibiting a hilly country, composed in front of a rustic bridge of a single arch, over a small stream; beyond this is a cluster of trees growing on a rocky knoll, and a second cluster stands on a similar bank close to the side; between these two may be noticed two men. On the opposite side the view extends to a walled town, and thence to some buildings on a high cliff, at the base of which may be discerned a bridge over a river. Distant mountains bound the view.—No. 82. Same collection as the preceding.

283. Christ appearing to Mary Magdalen. The composition of this picture differs materially from one described No. 194. The Saviour is here seen in a profile view, with his

arms crossing each other, and the fore-ground is bounded by a bank on which grow clusters of trees; on the opposite side is the hill of Golgotha, with three crosses on its summit, and the supposed tomb of our Lord at the side, before which an Angel is kneeling; a little retired from this are two persons, one of whom appears to be kneeling. The city of Jerusalem is seen at some distance off, in the centre.—No. 83. Signed Roma, 1665. Same collection as the preceding.

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284. The landing of Queen Sheba. A sea-port exhibited under the appearance of moonlight. The view represents on the left, the portico of some noble edifice, on the farther side of which stands a temple, entered by a handsome portal, and terminating with a cupola. The opposite side shows the port in which are a number of boats and also a large vessel, only a portion of which is visible. The Queen appears to have just landed from a boat lying alongside the quay, and is advancing up some steps followed by eight female attendants, one of whom holds up her train. In addition to these, are two men standing on the quay, close to the boat; two other persons are beyond them, and a third couple are under the portico.—No. 84. Same collection as the preceding.

This was probably the first study for the picture described No. 114.

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285. An Italian scene, representing, on the right, a ruin of a beautiful temple, composed of three columns of the composite order, at the side of which grow a clump of trees which conceal a portion of an old Roman tower; the broken shaft of a column, and two capitals, lie on the ground in front. The

opposite side gives a view over an open country watered by a river, on whose banks browse a number of goats.—No. 85. Same collection as the preceding.

286. A View on the Genoese coast, apparently under the effect of a high tide, as a row of trees and bushes extend along the front with their roots submerged in water. On the left is a lofty cliff surmounted with buildings; beyond this are a house and other buildings on the extremity of a tongue of land connected with a water-mill. The view from hence extends over a valley to the distant mountains.—No. 86. Same collection as the preceding.

287. The Angel appearing to Hagar. The view offers a hilly country much broken in its forms and diversified with a river, clumps of bushes, and a large building, enclosed by a wall, standing on an eminence. On the opposite side and front, are the Angel and Hagar, the latter of whom is seated on the ground with her hands clasped, looking at the celestial messenger who stands on her left, pointing to the building already noticed. At the extremity of the fore-ground, is a peasant driving several oxen to the river. Signed Claudio Gelee.—No. 87. The drawing is in the same collection as the preceding.—*For the same subject, see* Nos. 106, 133, 140, 174, and 340.

288. St. John preaching in the Wilderness. The Saint is represented scantily clad, standing near the centre of the fore-ground, leaning on the fragment of a rock, holding a reed in one hand and pointing with the other upwards, at the same time turning to a young man who is seated on the

ground, near whom are women; one of them is kneeling, a third auditor stands behind them leaning on a staff. The landscape offers a barren aspect, with a cluster of trees on the right; a river flowing through its centre, and some distant rocks and hills.—No. 84. The drawing is in the same collection as the preceding.

289. Two Herdsmen sitting together. This pleasing pastoral scene offers, in front, an open space like a meadow, in which are four oxen or cows, and seven goats, three of the latter are playing together, near two herdsmen, who are sitting on the right with their backs to the spectator; beyond these the eye looks to a clump of umbrageous trees; still more remote is a copse which extends to a bridge composed of four arches, the stream from which flows to the fore-ground.—No. 89. Same collection as the preceding.

290. Jupiter, under the form of Diana, courting Calisto. The scene represents, on the right, a thick grove of lofty trees extending across two-thirds of the view, leaving an opening on the opposite side, which shows a valley, watered by a river and bounded by distant hills. The two lovers are seated together on the right of the fore-ground, and Calisto appears to be much interested in the beguiling caresses of her companion. A herdsman stands near the wood watching a herd of goats browsing along the valley. Signed, and dated 1680. —No. 90. Same collection as the preceding.—*See also* No. 76.

291. A Man and a Woman with an Ass. The view is composed on the right of a rocky mountain, broken and varied

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in its form, and surmounted by ancient buildings. A cataract rolls down its side, and flowing under a bridge at its base, runs into a river which divides the country on the left, and is bounded by a high hill. In the centre of the view are a man and a woman in conversation, the former points to an ass standing near them, while the latter extends her hand in the direction of a tall woman, who is on the right. Peasants with cattle are passing the bridge, and a ferry boat is traversing the river.—No. 91. Same collection as the preceding.

292. Peasants crossing a Bridge and others with Sheep. This scene is distinguished by a castle with a lofty round tower, against which abuts a bridge, composed of four arches. Several other buildings interspersed with trees, extend along the whole of the view, which is further remarkable by a bridge on the right and front, built with a single arch, over which two peasants, with a laden ass, are passing, preceded by two men with a flock of sheep.—No. 92. Same collection as the preceding.

293. Æneas shooting Deer. The view represents a hilly country, adjacent to the sea. On the left is an open plain or meadow, bounded by a high rocky hill, clothed in part with bushes; from hence the eye looks over a shallow inlet of the sea, on the distant shore of which may be perceived various buildings. A cluster of beautiful trees rise in the centre of a row of bushes which extend to the extremity of a field on the left. Here Æneas, accompanied by his son Ascanius and his friend Achates, is seen; the former is aiming at a deer in the adjacent meadow; three attendants, with dogs, follow the party. Signed, and dated 1678.—No. 93. The drawing is in the same collection as the preceding.—*See also* Nos. 180 and 240.

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On the back of the picture is inscribed,—"Quadro per l'Illustrissimo Sig. Contestabile Colonna, questo de 5 Ottobre, 1681;" and in front is written, "Claudio inv^{t} Romæ, 1682."

3*ft.* 11 *in.* by 4*ft.* 11¼ *in.*—C.

Collection of Wm. Young Ottley, Esq. 1802. . . . . 440 *gs.*
———— Walsh Porter, Esq. . 1810. (bought in) 600 *gs.*
———— Ditto, . . . 1826. (bt. by Mr. Peacock) 245 *gs.*
Now in the collection of Sir Thomas Baring, Bart.

294. Æneas meeting Venus disguised as a Huntress. The view exhibits a highly classical scene, and is composed on the right of a lofty portico, of the Corinthian order, among the pillars of which grow bushes; beyond the ruin just described, is seen a noble castle on a hill. A cluster of beautiful trees rise in the centre of the picture, and at a little distance off, on the left, is a creek, in which are seen a few of the vessels belonging to the Trojan fleet. The subject above stated is introduced on the right of the fore-ground. Venus, with a quiver at her back and a bow in her hand, is advancing towards Æneas, who appears to be struck with her presence: he is accompanied by his friend Achates, who stands behind him.—No. 94. *See also* No. 234.

295. A Shepherd tending his Flock. A landscape representing a hilly scene, composed on the right of a high rocky hill, from the side of which grows a fir; the left of the view offers a large sloping hill on which is a row of trees, concealing in part a little town, and in the centre is descried a distant glimpse of the sea. The shepherd stands in the middle of the fore-ground, leaning on his crook, looking steadfastly at some distant object, and his flock is behind him, drinking at a stream flowing along the front.—No. 95.

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296. Jacob's Flocks and Herds passing through a hilly country. The view represents an open country with a river extending along the front, through which a peasant is driving four oxen, a cow, and a number of goats; considerably in advance of these are two herdsmen driving a flock of sheep, which are preceded by the Patriarch and his family, and also his servants, with camels. A cluster of trees stand in the centre of the view, from whence is discovered, in the distance, a large bay, and on the right is seen a high rocky hill surmounted with buildings.—No. 96.

297. Jacob Wrestling with the Angel. The view represents a scene of singular beauty, exhibiting on the left a shallow river crossed by a bridge of a single arch, over which peasants with cattle have just passed, and are proceeding to a grove of trees; beyond the bridge is a temple of a round form, and two low buildings near it; still more remote are seen a Roman tower on a hill, and the remains of other ancient edifices. The centre gives an uninterrupted view to the distant hills. Adjacent to a wood, on the right of the picture, are Jacob and the Angel; the former holds with difficulty the hand of his antagonist, who is pointing to the appearance of the dawn of day. Signed, and dated 1671.—*See also* No. 181, for the composition of which this drawing was probably the study.

298. A Herdsman standing in conversation with a young Woman. This pleasing pastoral scene represents, on the left, clusters of trees and bushes, which conceal the chief part of a building with a round tower; among the trees may be observed one of a slender form, and withered, which bends down and rests against the boughs of another; near this are a herds-

man and woman standing together, while their cattle browse over a fine open meadow, forming the fore-ground. The right gives an uninterruped view over a river to the distant hills.—No. 98.

299. Moses beholding the burning Bush. The landscape here represented bears some affinity to the one described No. 161. Moses, having a crook in his hand, is near the centre of the fore-ground, bending on one knee, and viewing with astonishment the miraculous flame which burns in a bush growing from the side of a rocky hill on the right, beyond which is a ruin of a temple surrounded by bushy trees. On the opposite side are two clusters of trees ; a little retired from which is a walled city, fortified with towers and bastions, apparently extending along the shore of the sea. A large flock of sheep, some of which are drinking at a pool in front, are distributed over the fore-ground, and near the centre of the picture is a bridge composed of four arches, over which peasants are passing.—No. 99. *See also* Nos. 161 and 246.

300. Christ preaching his Sermon on the Mount. This drawing exhibits, on the right, a flat country, with the city of Galilee, and adjacent sea, bearing that name, bounded by distant mountains. The mount so distinguished by the event recorded, rises on the right and in the second distance of the picture; here, within the shade of clustering trees, is seen the Saviour seated, surrounded by his disciples and others, and in the fore-ground are groups of persons, many of whom are kneeling while attending to his divine discourse; behind the auditors is a flock of sheep, distributed along the front.—No. 100.

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The following descriptions were taken from Pictures by the Master, or Prints after his Works, and also from sale catalogues. Some of the latter class might doubtless be traced in the Liber Veritatis, *had the notices been more clear and diffuse.*

301. Figures seated on a Bank observing a Man in a Boat. This delightful scene represents, on the left, a rich cluster of trees, around which flows a river whose stream extends through the centre of the landscape, and thence along the whole extremity of the fore-ground. Upon its farthest bank on the right, are a woman seated, pulling on her stockings, and a man standing by her; they appear to be about to wade a fordable part of the river, through which are passing four cows, preceded by a peasant, and in advance of these is a large herd of oxen and goats ascending a road between hills, which appears to lead to the ruin of the arch of Constantine, standing conspicuously on an elevation; beyond which is seen the remains of the Coliseum, and other edifices. The group in front consists of a man, two women, and a boy. The general effect is that of a fine evening. Signed, and dated 1651. Engraved by James Fittler.

A note, in Young's Catalogue of the Grosvenor collection, states that this and the companion picture, No. 124, were esteemed as the most valuable in the Agar collection, which, at that time, contained eleven pictures, by Claude. After the decease of Mr. Agar, it was proposed that the whole of this valuable collection should be put up to public sale, and announcements to that effect were printed and transmitted to every part of the continent; in consequence of which

many persons arrived for the purpose of making purchases; they were, however, disappointed in their object, as the whole were sold by private hand to the Earl of Grosvenor. For this and the companion picture, the sum of 8000*l.* is said to have been offered by a foreign merchant.

3*ft.* 2½ *in.* by 4*ft.* 9 *in.*—C.

Now in the collection of the Marquess of Westminster.

The preceding picture, with its companion, No. 124, were sold in the collection of M. Blondel de Gagny, 1776, for 24,000*fs.*, 960*l.*

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302. The Piping Shepherdess. A landscape represented under the appearance of a fine tranquil evening. The composition offers a translucent lake extending along the front, having a cluster of trees of rich and varied foliage on its left bank; the opposite side is also amply covered with bushes, and in the centre is a bridge, beyond which are buildings with square towers, standing near a shrubbery enclosed by a wall. The lovely scene is animated by a group composed of two shepherdesses and a herdsman, who are at the foot of a tree close to the left; one of the former, attired in a blue dress, is seated playing on a pipe, the other sits by her side, and the latter stands listening to the music. A herd of seven cows, two goats, and four sheep, are either browsing along the bank of the stream, or cooling themselves in its waters.

2*ft.* 5½ *in. by* 3*ft.* 4 *in.*—C. Value 1500*gs.*

Now in the Palace of the Hermitage, at St. Petersburgh.

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303. A Man Angling, and others in conversation. A seaport represented under the aspect of sun-rise. The view ex-

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hibits, on the left, a portion of a noble portico of the Composite order, under which are six persons. A vessel rides at anchor beyond it; on the opposite side are two gallies near the shore, beyond these are seen a temple on the summit of a hill and a lofty square tower on an acclivity of the same: at the entrance to the port, are a number of vessels at anchor, under the protection of a castle and a large round tower. On the shore in front, are two men standing in conversation, a third is seated looking at a sailor in a boat; two other persons, one of whom sits on the stone quay angling, are on the left, and two bales of goods lie on the ground near them. A gentle breeze agitates the waters, whose liquid surface is tinged with the warm hues of the Eastern hemisphere.

3 *ft.* 3 *in.* by 4 *ft.* 5 *in.*—C. Value 2500*l.*

Now in the Palace of the Hermitage, at St Petersburgh.

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304. Ulysses visiting the Court of Lycomedes. The view exhibits a sea-port, distinguished by a noble palace of the Corinthian order, on the right, with a portico in the centre, entered by a flight of steps, and a landing place of a circular form, secured by a balustrade. In this part are assembled a number of persons, some of whom are on the landing, and others under the portal. A cluster of trees grow at the side of the palace, beyond which is a large round tower. Upon the stone quay at the foot of the steps are three persons, who appear to have just quitted a boat, in which are two sailors; one of the former has the appearance of a person of distinction, and is probably intended for Ulysses; he is accompanied by a friend and followed by a youth, and is approaching a side entrance to the palace, where a lady, with three attendant females, are waiting to receive him. A second boat, containing

three men, lies near the shore. On the opposite side is a large handsome galley riding at anchor, and in the distance are seen three towers, commanding the entrance to the port, near which are several vessels. The warmth of a fine summer's evening is diffused throughout the scene. This once splendid production has suffered from injudicious cleaning, and that which was once worth 2000*l.* is reduced to the value of 1000*l.*

2*ft.* 11 *in.* by 4*ft.* 4 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

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305. Workmen removing Bales of goods. A sea-port exhibited under the appearance of sun-rise. This picture is distinguished from others by the remains of an edifice on the left, consisting of two Doric columns and their architrave, close to which is a handsome portal composed of pilasters, and considerably beyond these are two towers commanding the entrance to the port; and still more remote may be perceived a tower sheltered by a mountain. On the shore, forming the fore-ground of the picture, are six men and various objects of merchandise; one of the men is carrying a bale of goods; a second is also laden; a third stands by leaning on a cask; and a fourth is pulling in a boat, in which are three sailors.

Value 600 *gs.*

2*ft.* 2 *in.* by 2*ft.* 10 *in.*—C. (*about.*)

Now in the Palace of the Hermitage, at St Petersburgh.

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306. Two Men on a Beach in Conversation. A sea-port, represented under the effect of sun-rise. The scene offers on the left a mass of rocks, surmounted by a tower, and the ruins of a temple, composed of three Corinthian pillars, standing amidst bushes and trees; from hence the view extends over a

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fine bay to a tower and a lofty beacon, which mark its entrance: near this part are several vessels, and still more remote may be observed some buildings, situate at the base of a mountain, which bounds the view. A galley, with four men on board, is a little way from the shore, and on the left is a boat, containing two men and a woman.

2 *ft.* 4½ *in.* by 3 *ft.* 2½ *in.*—C.

Now in the Dulwich Gallery.

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307. Two Men in Conversation. A sea-port, exhibited under the effect of a fine summer's morning. The scene represents on the left a cluster of bushy trees growing on some rocks, several fragments of which lie in the water; from hence the eye looks over the bay to a castle, situate on the side of a hill, near this may be perceived two vessels. The picture may further be identified by two men, who are in conversation, on the fore-ground; one of them stands with his back to the spectator, and the other is pointing upwards at some distant object. Engraved by Sortier and Duparc. Oval.

Valued by the Experts du Musée, 1816. . 15,000 *fs.*, 600*l.*

Now in the Louvre.

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308. A Woman sitting with a sleeping Infant in her arms. The composition of this pleasing scene offers in front a verdant meadow, traversed by a river, the farther bank of which is clothed with bushes, from amongst which rise a fine umbrageous tree and two slender ones; the view is here bounded by hills; on the opposite side the eye looks over a varied country to a distant river or bay. A female with a child in her arms sits on a bank in front; four oxen and a goat are enjoying the refreshing stream; and in the receding landscape may be

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observed six peasants. Engraved in 1771 by Mason, from a picture then in the possession of Sir Richard Lyttleton.

1 *ft.* 1¼ *in.* by 1 *ft.* 4¼ *in. (oval.)*

309. A Man angling, and another in conversation with him. A sea view, represented under the appearance of a breeze at sun-rise. The scene offers on the right a cluster of trees growing on a high bank, beyond which is seen a town extending close to the sea, and forming a harbour, where a vessel rides at anchor: on some rising ground in front are two persons in conversation, one of them stands with his back to the spectator, the other is seated leaning on a stone with a fishing rod in his hand: a boat, containing three men, beyond which two large ships may be noticed on the left, and a beacon is seen at the entrance to the harbour. Engraved in 1771 by Canot, from a picture then in the possession of Sir Richard Lyttleton.

1 *ft.* 1¼ *in.* by 1 *ft.* 4¼ *in. (oval.)*

310. The Flight into Egypt. The subject is introduced in a landscape, remarkable for masses of perforated rocks on either side of the view, whose sides and summits are clothed with bushy trees; a long wooden bridge crosses a river on the left, over which are passing a peasant with two cows; on the opposite side is Joseph leading an ass, on which is seated the Virgin, holding the Infant Saviour in her arms: in addition to these may be observed, on a distant hill, a shepherd tending his flock. Engraved by F. Vivares, from a picture then in the possession of Dr. Newton. *See also* Nos. 60, 66, 158, 264, 325, 362, 365, and 366.

311. A Herdsman tending Cattle. The view exhibits a pastoral scene, with a shallow stream along the front fringed

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with rushes and other weeds, and a cluster of trees growing amidst bushes on the right; three cows and a goat are cooling themselves in the water, and a herdsman is tending two cows and several goats in the adjacent meadow, which is bounded by bushes and trees; extending the view more distant, the eye discovers a craggy rock, clothed in part with verdure. Engraved by Pellement and Duparc in the Musées. Oval.

Valued by the Experts du Musée, 1816. . 15,000 *fs.*, 600*l.*

Now in the Louvre.

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312. Two Men and a Woman in Conversation. This, like the preceding, also represents a pastoral country with a river in the middle flowing round a hill, with a ruin on its summit, and its sides clothed with bushy trees; the stream thence approaches the front-ground, where two men and a woman (the latter of whom has a basket on her head) stand together in conversation; a young shepherd is also seated on a bank, tending eleven goats which are feeding around him; in addition to these may be observed on the right, two peasants on foot and a man on an ass. Engraved by Duparc. Oval.

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313. A Reposo. The subject is introduced in the fore-ground of a landscape, representing a retired scene. The Virgin is here seated on a bank with the Infant Saviour in her arms, and St. Joseph is by her side perusing a book; two palm trees grow on the right, and some trees and a bushy hedge form a sort of boundary to the fore-ground; a house partly concealed by trees is on a distant hill. Engraved by Lerpinier. *See also* Nos. 38, 88, 154, 187, 334.

11 *in.* by 13½ *in.* *(octagon.)*

Now in the collection of the Marquess of Westminster.

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314. A Herdsman tending Cattle. This beautiful scene represents an open country, through which flows a noble river, crossed in the middle distance by a bridge composed of eight arches; the stream is bounded on the left by a high bank clothed with bushes, amidst which rise two trees; on the opposite side is a large tree, only a small part of which is visible; the distance displays a succession of hills. A herdsman, wearing a grey cloak and holding a crook, is seated near the centre of the fore-ground, tending three oxen, which are browsing on the margin of the river; behind him is a peasant driving four cows through a narrow outlet of the stream.

1 *ft.* 7½ *in.* by 2 *ft.* 2½ *in.*—C.

Formerly in the possession of Ellis Agar, Esq.

Now in the collection of the Marquess of Westminster.

315. The Artist studying from Nature. A view in the environs of Rome, exhibiting an open hilly country, with the Tiber winding through it, and passing in an oblique direction behind a cluster of trees at the side, near which is seated the artist attended by a youth, who holds an umbrella over his head to shade him from the sun, while he is engaged drawing the ruins of an ancient temple standing on the opposite side. Two broken capitals and other fragments of architecture lie scattered on the ground, among which feed a number of goats, which are tended by a herdsman. The general effect is that of a fine afternoon. Engraved by F. Vivares, Mason, and Wilson.

3 *ft.* 2 *in.* by 4 *ft.* 1 *in.*—C.

Now in the collection of His Majesty.

Exhibited in the British Gallery, 1831.

316. A Landscape, representing a woody country, under the appearance of a sultry evening. The centre of the view offers

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a large open meadow, of a broken and undulated surface, in which a number of goats are browsing: clusters of trees of various kinds grow on the bank of a stream on the right, and on the opposite side are two trees, whose trunks cross each other: the picture is farther identified by a female, attired in a blue and yellow dress, standing on the fore-ground, in conversation with a youth, who bends on one knee before her. An early production of the master.

$11\frac{1}{2}$ *in.* by $16\frac{3}{4}$ *in.*—C.

Now on sale, at Mr. Yates's Gallery.

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317. Peasants driving Cattle. The view exhibits a hilly country, delightfully diversified with clusters of trees, and a river, and represented under the appearance of a fine morning: on the fore-ground are a man and a woman, with their backs to the spectator, driving a large herd of cattle round the foot of a hill, and some of the beasts have mounted its summit; from hence the eye looks over a range of hills, partially clothed with bushes, on one of which may be discerned a building, with a high square tower; on the opposite side is a fine cluster of trees, standing on the verge of a wood. Engraved by T. Mason, from a picture then in the collection of Henry Hoare, Esq., and now in that of Sir Richard Colt Hoare, Bart., at Stourhead.

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318. Two Men lifting a Burthen from the shoulders of another. The view represents a sea-port, on the left of which stands a handsome portico, only a portion of which is seen; beyond this is a building, decorated with pilasters; an esplanade of stone work extends along the front of these buildings, on which are two men removing a burthen from the shoulders of

their companion, a fourth labourer lies asleep on the ground, and more towards the portal are two merchants in conversation: from hence the eye is directed to two round towers, beyond which may be perceived a town extending along the foot of a mountain; on the opposite side of the picture are two vessels riding at anchor, from one of which three men are discharging the cargo, by means of a boat which they are hauling to the shore. The appearance of a fine summer's evening contributes a charm to the scene.

2 *ft.* 5½ *in.* by 3 *ft.* 2 *in.*—C.

Now in the collection of His Majesty.

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319. A Sportsman, accompanied by a Woman on an Ass. The principal group in this picture consists of a man with a gun on his shoulder, walking by the side of a woman on an ass, along the fore-ground of a hilly landscape, with a river on the left, which passes round a high bank and under a bridge, composed of a single arch, and thence flows along the extremity of the fore-ground; a beautiful cluster of trees grows close to the bridge, beyond which is a hill thickly covered with trees and bushes, amidst which is perceived a cascade: the opposite side gives an uninterrupted view over hills, on one of which stands a building with a round tower; the scene is also enlivened by a peasant, who is passing over the bridge with an ass, two oxen, and a great number of goats, these are approaching the spectator: from hence the eye looks up a road, leading by a wood, on which is a man, with four mules; and still more remote a shepherd is seen tending his flock. Engraved in 1743, by F. Vivares, from a picture then in the collection of the Right Hon. Lord James Cavendish.

2 *ft.* by 2 *ft.* 9.—C.

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320. A Herdsman, driving Cows through a River. A landscape, divided by a broad river, crossed in the middle distance by a rustic straight bridge; a fine cluster of trees adorns the farther bank of the stream, and in the fore-ground is a herdsman, driving five cows through a fordable part of the river. Engraved by J. Newton, from a picture then in the collection of Mr. Gamble. *See also* No. 189.

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321. A Man lifting Timber, and three Persons in Conversation. A sea-port, represented under the delightful appearance of a fine summer's afternoon. The view offers on the left a small portion of a noble building, consisting of two Ionic columns, on the farther side of which is an elegant and lofty entrance to a city, composed of square pilasters, with ornamented shafts; an esplanade of stone-work front these edifices, over which are distributed twelve persons: from hence the eye looks across a bay to a lofty round tower, on the farther side of which are a number of vessels, near a town, situate at the base of a mountain. On the opposite side and front is a large vessel (only part of which is visible), together with two boats, moored near the shore, in one of the latter are three sailors; near these is a man on the beach lifting a plank of wood, and on the esplanade may be noticed three persons in conversation, two of whom are seated; a little distant from the shore is a boat, containing a number of passengers, crossing the bay. This fine picture is well engraved by T. Major, and in reverse by Jorma.

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322. Four Peasants amusing themselves in making a dog dance. This landscape exhibits a beautiful pastoral scene, with a rich cluster of umbrageous trees, rising near the centre,

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to the right of which is a river, flowing in gentle cascades towards the side. The fore-ground is also refreshed by a stream, in which cattle are slaking their thirst, while others are browsing on its banks. In this part of the picture is a group, composed of two women, a child, and a man; the latter of whom is playing on a pipe, to the sound of which, one of the former is making a dog dance. A castle is seen in the distance. Engraved by Middiman.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—C. *Oval. Copper.*

Collection of Count de Merle. . 1784. 7500 *fs.* . 300*l.*

Collection of William Smith, Esq., M. P., and afterwards in that of Lord Radstock. At the sale of the pictures belonging to that nobleman in 1823, it was bought in at 530 *gs.*; and, in 1826, was sold by auction for 700 *gs.*, to Lord Dartmouth. *See also* No. 90.

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323. Nymphs leading Pegasus to the Hippocrene stream. The landscape represents an Arcadian scene, distinguished by a temple on the summit of a hill, around whose base flows a limpid stream, into which three nymphs are leading Pegasus. At a little distance from these, are seen the nine Muses dancing in a ring. Described from a print engraved by J. Plummer, 1764.

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324. A Peasant driving a laden Mule over a bridge. The view offers a richly varied and fertile country, traversed by a noble river, which flows obliquely along the fore-ground, where it is crossed by a bridge, over which a peasant is driving a laden mule. The general appearance indicates sun-rise. Described from a print engraved by Boisseaux.

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325. The Flight. The scene exhibits in the centre, a view over an open country, under the appearance of a fine summer's

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morning. A river divides the landscape in front, and flows between high banks; those on the right gradually rise to a high hill, having their sloping sides covered in part with bushy trees, and a castle standing on the summit. On the opposite side is a large tree, with a road winding round its base, on which are St. Joseph with the Virgin and child; the former with a staff in his hand, walks by the side of the ass on which the Virgin is seated, with her back to the spectator, holding the infant in her arms. Described from a print engraved by S. Smith, from a picture then in the possession of Ryland and Byer. The composition, the forms of the various objects, and the general effect given in the print, remind the writer of the work of Swanevelt, rather than that of Claude. For the same subject, see Nos. 60, 66, 158, 264, and 310.

326. Christ with the Tempter in the Wilderness. The scene represents a mountainous and richly-wooded country, through which a river flows in rapid eddies to the front and right of the picture. The subject above-named is introduced in the centre of the fore-ground, where the Saviour and the Tempter are standing together, and the former appears to be in the act of replying to the suggestions of the latter. Abundance of bushes and brambles grow around them. *See* No. 215.

3 *ft.* 3 *in.* by 4 *ft.* 5 *in.*—C. *(about.)*

Now in the collection of the Duke of Beaufort.

327. Christ with the two Disciples going to Emmaus. The subject is here introduced on the fore-ground of a fertile and well-wooded country. The Saviour, clothed in a red vest and a blue mantle, is walking between the two disciples, and apparently in the act of speaking; the latter are habited in the

garb of pilgrims, they appear to be advancing towards a bridge, over which two men are passing; a little retired from these, stands a cluster of beautiful trees, and a house embosomed in a wood, is visible in the distance. Both this and the companion, are painted in a free and broad manner.—*See also* Nos. 125, 151, 213, and 227.

3 *ft.* 2½ *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of the Duke of Beaufort.

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328. Two Men taking Wine together. A sea-port, represented under the appearance of a fine evening, accompanied by a gentle breeze. On one side, the view extends over a fine bay, to a walled and fortified town, sheltered by a hill, on whose summit is a citadel, and adjacent to which stands a lofty tower surmounted by a beacon; a number of vessels and small craft are distributed over the port, which is bounded on the opposite side by some high flat land. A bridge composed of a single arch is close to the front, considerably beyond which is a large clump of trees, and still more remote is a temple, a portion of which is hidden by trees. This picture may farther be identified by two men, one of whom is seated on a coffer holding his glass, while his companion fills it; three casks are near them. A little retired from these, are two others in conversation. Two women and a man are also on the bridge, and a man tending a flock of sheep is near the trees. Engraved by F. Vivares, from a picture then in the collection of Mr. St. Ledger.

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329. A Herdsman tending Goats. The scene represents an open country of a broken and undulating surface, with a lucid river on the right, bounded by abrupt shaped banks. The left of the picture is composed of clusters of beautiful trees,

near which is seen a herdsman in a blue dress, reclining on a bank, with a crook in his hand, and his dog lying by his side; his cattle, consisting of eight goats, are distributed along the bank of the river. The appearance is that of a serene summer's evening.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

Now in the collection of William Wells, Esq. of Redleaf.

Exhibited in the British Gallery, 1836.

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330. Three Merchants in conversation. A view on the banks of a large river, representing a commercial scene. Three large boats lie alongside the shore in front, one of which is laden with casks, and a second is being charged with orange trees in pots. A number of casks, articles of household furniture, and pots with shrubs, are distributed over the foreground, near the centre of which are three merchants in conversation, one of whom is seated; more towards the river are two men and a woman, and a fourth person is carrying an orange shrub towards a boat. The view offers, on one side, rich clusters of trees and bushes; and, on the other, is a hill of a broken form, clothed with verdure, having an edifice with a tower at its side, and an overshot water-mill at its base. The centre is divided by a river, which flows in an oblique direction through it, and thence passes along the extremity of the fore-ground. Engraved by James Mason, from a picture then in the collection of Lord Trevor.

3 *ft.* 1 *in.* by 4 *ft.* 8 *in.*—C.

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331. A Sea-Port, with a number of Vessels and small craft moving in all directions. This scene is chiefly distinguished by an open temple at the side, now serving as a shelter to a

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large boat; near this is passing a ship-of-war, having her stern to the spectator, and firing a salute. Upon the quay in front are four persons, one of whom is seated leaning on a trunk, and the other three are near some baggage. A boat laden with casks and other merchandise, and having on board eleven persons, is near the quay; close to the side, is a portion of a lofty tree, which conceals part of a large vessel. Engraved anonymous, under the title of Le Soleil levant sur Mer.

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*

Either the engraver has materially altered the composition, or so misrepresented objects in the print from what they ought to be in a picture worthy of the name of Claude, that it may be reasonably doubted whether the picture from whence he took it, is by the Master.

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332. A Sportsman firing at a Bird. The view exhibits a richly wooded scene, with an opening in the centre over some pastures, through which a peasant is passing with cattle; from thence the eye looks to a spacious bay, adjacent to which may be noticed several buildings. The opposite side of the picture is distinguished by a curiously constructed bridge with arches, beyond which are a temple resembling that of the Sybil and other edifices, situate on the side of a high hill. Engraved in the aquatinto manner, by Hegti.

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333. The Companion. A Peasant driving a flock of sheep. A landscape resembling a park scene, with a large lake near the centre, and the surrounding grounds enclosed by a thick grove, beyond which, on the left, is perceived the upper part of a palace. The figures which embellish the scene, consist of

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a peasant followed by a dog, driving a flock of sheep along a road which passes behind a hillock in the centre of the fore-ground; a little retired from these are a man and a woman; and, lastly, may be noticed a man watering his steed in a pond. Engraved in aquatinto by Hegti. Described from the print.

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334. A Riposo. The sacred persons are here represented halting on a sloping bank, near a lofty palm and other trees; the Virgin is seated, holding the Infant in her arms, while he receives a basket of fruit from an angel, who presents it bending on his knees. St. Joseph at the same time is removing the saddle from the ass; beyond this group is a thick wood of lofty umbrageous trees. On the opposite side the view extends over a river, which is crossed in the second distance by a bridge composed of three arches; near this is a drove of cattle passing the stream. The effect is that of a fine evening. Engraved by J. Volpato from a picture in the Doria and Pinachotheca Gallery. *See also* Nos. 38, 88, 154, 187, and 313.

A Picture corresponding with the preceding, in which the principal group corresponds with the above description, but the opposite side of the scene is chiefly composed of clusters of trees of richly varied foliage. This perhaps is the picture which was formerly in the collection of Prince Charles of Lorraine, and was afterwards sold in a collection belonging jointly to Sir Simon Clarke and George Hibbert, Esq., 1802, for 504*l.*

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335. The Judgment of Paris. The subject is introduced in the middle of the fore-ground of a mountainous country.

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The young shepherd is seated holding his crook in one hand and the apple of contention in the other, his attention being at the same time directed to Mercury, who stands by his side. The three beautiful competitors for the prize are before him, the nearest of whom to the spectator is bending on one knee, to remove her sandal. The surrounding hills are abundantly clothed with verdure, and the temple of the Sybillæ is seen on a distant mountain. A few sheep and goats browse on the surrounding meadow, at the extremity of which is a rippling stream. Engraved by Antonio Testa, from a picture in the gallery of the Prince of Peace.—*See also* Nos. 56, 94, 143, and 336.

336. The Judgment of Paris. The grouping of the figures in this picture corresponds precisely with those in the preceding, but the surrounding scenery is wholly different. The left is here composed of high craggy rocks, on an acclivity of which stands a beautiful edifice, approached by a rustic bridge over a deep chasm; abundance of trees and bushes grow on the sides and at the base of the crags, around which runs a limpid stream. The figures are here placed on the left, and Paris sits at the foot of some lofty crags, while his goats and oxen feed in the surrounding meadow. Engraved by W. Smith.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. *(about.)*

Now in the collection of the Duke of Buccleugh.

337. Men removing Timber. The view represents a sea-port, with a portion of a handsome portico on the left, on the farther side of which stands the remains of a noble edifice, composed of a lofty archway, now serving as a shelter to a large boat. A number of vessels are distributed over the

port, and on the shore in front are two men lifting timber; seven others are near some boats lying along the shore, one of whom is seated.—*See* Nos. 5, 31, and 321.

3*ft.* 6 *in.* by 4*ft.* 6 *in.*—C. *(about.)*

Now in the collection of the Duke of Buccleugh, at Dalkeith.

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338. Peasants Dancing. This beautiful pastoral scene represents on one side an open flat country, watered in the distance by a broad river having a low bridge over it. On the opposite side is a narrow stream crossed by a bridge composed of a single arch; from hence the eye looks to a lofty hill, covered in part with trees, and adorned with buildings; five isolated trees stand on the right of the fore-ground, along the extremity of which is the woody bank of a stream. The dancers, consisting of two women and a man, are in a verdant meadow in front; one of the former, while dancing, plays the tambourine, and a man sitting at the side accompanies her on a bagpipe. A man and a woman are seated by him, and three women stand. Several oxen and goats feed in the surrounding meadow. Painted in 1669. Engraved by F. Vivares, from a picture then in the collection of the Duke of Kingston.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*—C.

Now in the collection of the Count Strogonoff, at St. Petersburgh.

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339. A Man and a Woman driving Cattle. The picture is composed on one side of a portion of a temple of the Ionic order, standing on the verge of a wood of umbrageous trees, around the base of which flows a river, and thence passing to the opposite side is crossed by a rustic bridge, beyond which

the eye looks over the distant hills. The scene is chiefly distinguished by a peasant with a stick on his shoulder, accompanied by a woman, driving three cows and a great number of goats along the fore-ground, towards the edifice already noticed. Engraved by F. Vivares, from a picture then in the possession of John Barnard, Esq. This picture corresponds very nearly with one described No. 176.

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340. The Angel directing Hagar where to find Water. The forlorn Hagar and the Angel are seen at the foot of some lofty crags on the left, from whose side trickles a stream, which forms a pool at its base, around which and also on the sides of the rock grow abundance of bushes. The view on the opposite side shows a hilly and well wooded country. Engraved by Pye, from a picture then in the possession of William Baillie, Esq. Described from the print. *See also* Nos. 106, 133, 140, 174, and 287.

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341. A Woody Landscape, with two goats at the foot of a cluster of trees in the centre, and four others browsing on the ridge of some rising ground at the side; beyond these is a vista, through which a building is seen at a remote distance. The view on the opposite side is obstructed by a mass of rocks concealed in part by trees. Engraved by Lewis, from a drawing by Claude, then in the possession of C. Champernowne, Esq.

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342. A Flock of Sheep enclosed in a pen in the middle of a field, bounded by hills and a mass of rocks, and wholly

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destitute of trees. Engraved by Beke, after a study by Claude, in the cabinet of M. Le Boilly de Breteuil, Ambassador at Rome.

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343. Priests performing a Sacrifice. A sea-port represented under the delightful appearance of a brilliant summer's evening. The view offers on the right a magnificent temple, at the entrance to which are a great number of persons, most of whom are engaged in the performance of a sacrifice; a cluster of trees grow on the farther side of the edifice, near which is a round tower; still more remote are seen a palace and a beacon. The opposite side exhibits the portico of some noble edifice, and a handsome vessel riding at anchor. In the centre may be noticed two boats lying close in shore, a third with two men in it is approaching; and still more distant is a second vessel, which appears to have just arrived. The whole scene is suffused with the glow of sun-set. Engraved by Fernandi, when in the collection of the Count de Vence, at the sale of whose collection, in 1760, it was sold for the insignificant sum of 792 *fs.*, 32*l.*; again in the collection of M. Danoot at Brussels, in 1829, for 13,500 *flo.*, 1215*l.* Bought by Mr. Nieuwenhuys.

1 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* $4\frac{3}{4}$ *in.*—C.

Now in the collection of the Marquess of Lansdown .

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344. A Sea-port, with a magnificent palace and other buildings on one side, and on the other a large vessel riding at anchor, only half of which is seen.

2 *ft.* 9 *in.* by 4 *ft.*—C.

Collection of M. Van Loo, . 1762. . . 2500 *fs.* . 100*l.*

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345. The Ford. A hilly and richly wooded scene, with a shallow river in front, through which a man and a woman on an ass are passing, driving before them a herd of cows; behind them is a shepherd endeavouring to make his sheep and goats pass through the stream.—*See description* No. 109.

346. The Companion. A landscape, represented under the aspect of sun-set. The scene is enlivened by the introduction of herdsmen in the fore-ground, driving their cattle from pasture through some water.

Collection of M. de Merval, 1768. . . 5000 *fs.* . . 200*l.*

347. Diana and her Nymphs departing for the Chase. This beautiful Arcadian scene is represented under the effect of a clear fresh morning: the Goddess of the chase is seen conspicuous in the fore-ground, accompanied by her nymphs; in addition to these may be noticed a herdsman, seated on the trunk of a tree, and some cows passing through a stream.

Collection of M. de la Live de Jully, 1769. . 4500*fs.* . 180*l.*

A picture corresponding with the preceding description, was sold in the collection of the Duc de Praslin, 1793, 19,600 *fs.*, 760*l.*

3 *ft.* 3 *in.* by 4 *ft.*—C. *(about.)*

348. A Herdsman keeping Cows on the banks of a river. The surrounding scenery is beautified with buildings and clusters of trees, represented under the aspect of sun-set.

1 *ft.* 10 *in.* by 2 *ft.* 6½ *in.*—C.

Sold with a companion, No. 349

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349. Two Women in conversation with a Shepherd. The view exhibits a pastoral scene under the appearance of a fine clear morning. The left of the picture is composed of clusters of trees growing on the margin of a river, and concealing in part a building with a round tower, beyond which is a lofty cliff. On the opposite side is a shepherd seated at the foot of a tree, extending his hand to take a flower from a young woman, at whose side stands another female in a blue dress looking on; from hence the eye looks over a river traversed by a bridge with five arches, to an open barren site, bounded by hills. Several cows and a number of goats are browsing along a verdant meadow which forms the fore-ground.

1*ft.* 10 *in.* by 2*ft.* 6½ *in.*

Collection of the Prince de Conti, 1777. . 5500*fs.* (pair) 220*l.*
———— M. Le Bœuf, . . 1782. . 3917*fs.* (pair) 156*l.*
Exhibited in the British Gallery in 1836.

The preceding is perhaps the picture now in the collection of the Earl of Carlisle.

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350. A Sea-port represented under the effect of sun-set. The view exhibits on the right a beautiful palace and other buildings, and in the port are seen two large vessels and a number of small craft and boats, the whole of which are distributed in the most picturesque manner. A strong fort commands the entrance to the harbour. A number of figures variously occupied, contribute to the interest of the fore-ground and the adjacent shore.

1*ft.* 7½ *in. by* 2*ft.* 5 *in.*—C.

Collection of M. le Count de St. Luc, 1777. . 3530*fs.* . 141*l.*

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351. A Landscape divided by a river, and adorned with beautiful clusters of trees, and a variety of buildings. Four peasants and a number of cattle, are introduced in the foreground.

Collection of the Prince de Conti, . 1777. . 1700*fs.* 68*l.*

352. A Sea-Port, represented under the appearance of sunset. This picture is composed on one side of two lofty columns, and the remains of some noble edifice, on the farther side of which is a vessel apparently just arrived, and near it is a boat full of people. The opposite side is distinguished by a mass of rocks, surmounted by clusters of trees. The scene is also animated with about ten principal figures; these are said to have been introduced by Courtois.

1*ft.* 3*in.* by 1*ft.* 8*in.*—Cop.

Collection of Monsieur Montribloud, 1784. . 2601*fs.* . 104*l.*
——— Monsieur Tolozan, . 1801. . 3802*fs.* . 152*l.*

353. The rural Musicians and Dancers. The view exhibits a pastoral scene, with rich clusters of umbrageous trees on the right, among which is perceived the ruins of a temple. In this shady and sequestered spot, a party, consisting of eleven villagers, have assembled; of these, two females and a young man are dancing, and at the same time, one of the former strikes gaily on the tambourine, to the sound of which, she is accompanied by a man, seated at the side, playing on a bagpipe, and also by a female who blows the pipe; the rest stand in groups looking on. A herd of eight goats, three cows, and two sheep, are distributed on the left of the picture. A river flows on this side, and spreads itself along the extremity of the

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fore-ground. A herd of cattle are browsing on the farther bank of the river, beyond which the country presents a hilly and well wooded site, and a building is seen on a height among trees. The view terminates with a river and distant mountains. The effect is that of the close of a fine day. Signed Rome 1660. There is an etching by the artist, in which the figures and animals correspond with those in this picture. *See* No. 24 of the Etchings.

3*ft.* 3½ *in.* by 4*ft.* 3½ *in.*

Now in the collection of G. Townely, Esq.

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354. The Companion. Herdsmen driving Cattle, and Huntsmen halting. The landscape exhibits a country delightfully varied with hills and a winding river, whose banks are adorned with clusters of trees. The fore-ground is animated by herdsmen driving cattle, and the second distance by a shepherd tending a large flock of sheep; and in addition to these, may be noticed four huntsmen at the foot of a large tree on the right. The aspect is that of sun-set. *See* No. 40.

3*ft.* 3 *in.* by 4*ft.* 4 *in.*

Collection of Monsieur Proley, 1787 . 10,000*fs.* (pair) 400*l.*

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355. A Sea-Port at sun-rise. This admirable picture exhibits on the right a portion of a handsome portico, under which are three men, two of whom are observing a boat laden with bales of goods, conducted by two sailors; a little distant from the latter object are two vessels riding at anchor. The opposite side is distinguished by a rocky eminence, on which grow clusters of umbrageous trees; from hence the eye looks over a bay to a citadel with towers and bastions, commanding the

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entrance to the port. In this part may be observed a number of vessels sheltered by a high hill. The whole scene is suffused with the warmth and brilliancy of a fine summer's evening.

2 *ft.* 4 *in.* by 3 *ft.* 1 *in.*—C.

Collection of Madame Bandeville, . 1787. . 3001*fs.* . 120*l.*
——— Monsieur Robit. . . 1801. . 10,000*fs.* . 400*l.*
Would now perhaps sell for 1500*l.*
Exhibited in the British Gallery in 1831.
Now in the collection of the late Sir Simon Clarke, Bart., Oakhill.

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356. A Landscape, styled in the catalogue "a small and very beautiful picture, painted in the artist's best time."

Collection of Monsieur de Calonne, . 1795. . . . 100*gs.*
——— Michael Bryan, Esq. . 1798. . . . 100*gs.*

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357. A Sea-Port, on the shore of which are introduced the ruins of some noble edifices.

Collection of Monsieur de Calonne, . 1795. . . . 270*gs.*

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358. A Landscape, representing a beautiful Italian scene, animated with Herdsmen tending cattle.

Collection of Michael Bryan, Esq. . 1798. . . . 190*gs.*

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359. A Landscape representing a richly verdant pastoral scene, with a beautiful cluster of trees in the centre, and a river flowing along the front, through which herdsmen are passing with cattle; a few sheep and goats browse on the adjacent banks, and in the distance are seen various buildings.

Collection of Monsieur Tronchien, 1801. . 5000*fs.* . 200*l.*

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360. A Landscape represented under the appearance of a fine morning.

Collection of John Purlin, Esq. . . 1801. . . . 190 *gs.*

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361. The Companion. A landscape at sun-set.

Collection of John Purlin, Esq. . . 1801. . . . 200 *gs.*

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362. The Flight into Egypt. A picture, in which this subject is introduced, was sold in the collection of Charles Offley, Esq., 1809, for 245 *gs.* *See also* Nos. 60, 66, 158, 264, 310, 325, and 366.

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363. Herdsmen tending Cattle. A landscape traversed by a river, which is crossed on the right by a stone bridge, composed of two arches. A cluster of beautiful trees rise near the centre of the view, and the fore-ground is rendered picturesque by a shallow stream, and abundance of wild herbage: in this part are two peasants watching a number of cattle feeding around them, and at the same time, a drove of oxen and goats are passing over the bridge.

Collection of Monsieur Montaleau, 1802. . 3020 *fs.* . 121 *l.*

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364. A view on the Tiber, and the surrounding scenery embellished with suitable figures and cattle, represented under the appearance of a fine afternoon. The catalogue states this picture to be in the most perfect state of preservation, and that it was formerly in the Corsini Palace.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*

Collection of Charles Offley, Esq. . . 1802. . . 370 *gs.*

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365. The Flight. A landscape distinguished by a group of trees, growing on some rising ground adjacent to a stone bridge, over which are passing the Virgin with the infant in her arms, accompanied by Joseph on foot. The left of the view is composed of a river, winding through a verdant meadow, adorned with trees and bushes, and bounded by distant hills. *See also* Nos. 60, 66, 158, 264, 310, 320, and 362.

Collection of Monsieur Langeac, 1803. . 9980 *fs.* . 399*l.*

366. The Flight. The view exhibits an open country, with a cluster of trees near the centre of the fore-ground, in front of which are six persons, three of whom are playing instruments of music; and in the surrounding meadows, are five cows and a number of goats; some of them are feeding on the bank of a rivulet, and others are enjoying the cooling stream. At some distance off on the right, is seen a round tower, near which are passing the sacred persons, attended in their flight by an angel. *See also* Nos. 60, 66, 158, 264, 310, 325, 362, and 365.

In the collection of J. Batt, Esq. New Hall, Salisbury, 1828.

367. A Sea-Port on the coast of Italy.

Collection of the Earl of Besborough, . . 1801. . 280 *gs.*

368. A Landscape, represented under the effect of a fine evening.

Collection of Sir S. Clarke, Bart., and G. Hibbert, Esq., 1802, 90 *gs.*

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369. The Companion. These are stated in the catalogue to have formerly been in the possession of Mr. Barnard. *See* Nos. 176, and 339.

Collection of Sir S. Clarke, Bart., and G. Hibbert, Esq., 1802, 100 *gs.*

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370. A Youth assisting a girl to dismount from an Ass. A richly wooded landscape, with a stream covering the greater portion of the fore-ground; a beautiful cluster of trees grows near the water, and a road passes by the side of it; in this part is a youth assisting a girl to alight from an ass. A number of goats browse in the surrounding meadows.

Collection of Noel Desenfans, Esq. . . 1802. . . 110 *gs.*

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371. A Landscape exhibiting a richly varied scene, adorned with buildings.

Collection of Richard Hulse, Esq. . . 1806. . . 110 *gs.*

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372. The Companion.

Collection of Richard Hulse, Esq. . . 1806. . . 35 *gs.*

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373. A Landscape representing a beautiful Italian scene, diversified with various buildings, and on the fore-ground are peasants passing a river with cattle.

Collection of Richard Hulse, Esq. . . 1806. . . 165 *gs.*

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374. A Landscape with figures.

Collection of Richard Hulse, Esq., 1806, and bought by Mr. Birch for 240 *gs.*

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375. A Landscape representing Morning.
Collection of Sir George Yonge, Bart. . 1806. . . 170 *gs.*

376. Companion. A Landscape, represented under the effect of Evening.
Collection of Sir George Yonge, Bart. . . 1806. . 190 *gs.*

377. A Sea-Port represented under the appearance of sun-rise. The view exhibits, on the left, a beautiful edifice with towers, and vessels distributed in front of it. On the opposite side is a fort extending into the sea, near which are a large ship and a variety of small craft with their flags flying. Among the several figures which animate the shore, in front, may be noticed a sailor and a carpenter.

2 *ft.* 7 *in. by* 3 *ft.* 2 *in.*—C.

Collection of M. Grand Pré, . 1809. . . . 4131 *fs.* 165*l.*

378. A Sea-Port, with the effect of sun-set. The right is composed of a range of beautiful edifices, the tints of which are aided by a few trees. On the opposite side are several vessels with their flags flying, and on the shore, in front, are about eighteen persons in various costumes.

3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—C.

Collection of M. Grand Pré, . 1809. . . 4005 *fs.*, 160*l.*

The following quotation from the catalogue of the sale is a singular proof of the integrity either of the proprietor or his agent:—" Cette production dans sa première conservation a du offrir un des ouvrages distingués du maître, mais nous ne pouvons pas dissimuler qu'elle a besoin d'une grande restauration, particulièrement dans toute la partie du ciel."

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379. A Sea-Port exhibited under the aspect of Sun-set.
Collection of the Marquess of Lansdowne, 1806. . . 510 *gs.*

380. A Landscape with Buildings. One of the most conspicuous of these is the church of the Santa Trinità del Monte, where the artist was buried. The view also embraces a portion of the Monte Cavallo, the Pope's summer residence, and other beautiful edifices. The fore-ground is rendered picturesque by ruins, trees, and the introduction of appropriate figures.
Collection of Edward Coxe, Esq. . 1807. . . . . 100 *gs.*

381. A View in Italy. This beautiful scene represents, on the right, a mass of rocks of a broken and irregular shape, surmounted by clusters of trees of varied foliage. A limpid stream flows round its base, which runs in gentle eddies through the centre of the view: clumps of trees embellish the fore-ground, and various buildings give interest to the more distant landscape. This picture is stated to come from the Gavotti Palace.
Collection of Andrew Wilson, Esq., (by Mr. Christie) 1807, 320 *gs.*

382. The Companion. A landscape divided by a river which meanders through a valley and is lost among distant hills. The fore-ground exhibits a verdant meadow watered by a stream, over which is a bridge composed of a single arch, the abutments of which are partly hidden by trees; cattle browse on the banks of the stream and in the adjacent meadow. A small town is visible on the declivity of a hill in the distance. The figures in both pictures are attributed to the pencil of Bamboccio.
Collection of Andrew Wilson, Esq. . 1807. . . . 350 *gs.*

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383. The Grotto of Neptune. A landscape representing, on the left, an open country divided by a river, bounded by distant hills. On the opposite side, the eye looks over a broken and varied fore-ground to a mass of rocks, which extend to the river side, and are abundantly clothed with trees and bushes, and are traversed by an opening, through which is seen the distant country. The scene is also distinguished by the introduction of the Sybil's temple, standing among trees on an eminence.

Collection anonymous (by Mr. Christie), . 1807. . . 410*gs.*

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384. The Artist studying from Nature. The view exhibits the entrance of a sea-port town with its harbour, bounded by a mountainous range of coast. In the absence of further detail, the picture may be identified by three figures introduced in the fore-ground, one of which represents the painter, who is seated drawing the surrounding scene. The same subject occurs in Nos. 115, 130, 301, and 315.

Collection anonymous (by Mr. Christie), 1807. . . . 1995*l.*

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385. The Companion, styled "Claude's favourite Mill." The view is supposed to represent the country adjacent to the Appennines, whose steep sides are delightfully clothed with bushy trees, amidst which gushes a stream of water, which falls foaming into a river beneath, and thence, gliding along the fore-ground, imparts a verdant freshness to the surrounding meadows, in which grow luxuriantly clusters of beautiful trees. A bridge, composed of several arches, crosses a distant part of the river.

Collection anonymous (by Mr. Christie), . 1807. . . . 840*l.*

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386. A Landscape, with Figures.
Collection of W. Young Ottley, Esq. . 1811. . . . 105 *gs.*

387. A Sea-Port, represented under the appearance of sun-set.
Collection of General Stibbert, . . . 1811. . . . 120 *gs.*

388. A Sea-Port, represented under the effect of a fine summer's evening. Several vessels at anchor and various small craft, moving in divers directions, together with merchants and others on the strand in front, contribute to the picturesque appearance and bustle of the scene. This picture is stated in the catalogue to be engraved under the title of "L'Ancien Port de Messine."
Collection of John Humble, Esq. . 1812. . . . . 350 *gs.*

389. A Sea-Port, represented under the effect of evening and of a fresh breeze. The view is distinguished by a rocky cliff, on which grow clusters of trees amidst bushes and underwood. Several vessels are in the port, and among the various persons on the shore in front, are boatmen carrying bales of goods, which appear to have been recently landed.
Collection of John Humble, Esq. 1812. . . . . 63 *gs.*

390. A Herdsman tending Cattle. The view represents a picturesque country distinguished on the right by a cascade gushing from the side of some rocks, and thence flowing through the adjacent meadows. A cow and a few goats feed on the fore-ground, and the herdsman stands near the trunk of a tree leaning on his staff.
Collection of M. Solirene, ... 1812. . 1848 *fs.* 74*l.*

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391. A Waterfall. This picture is composed, on the right, of a mass of lofty rocks, from the side of which issues a cascade, which descends foaming among stones, and thence runs in gentle falls and flows along the fore-ground. A cluster of trees and clumps of bushes grow on the farther bank of the stream, beyond which the eye looks over a valley intersected by a river to a chain of mountains, at the base of which are seen some ancient buildings. Close to the front are four men, two of whom are kneeling on the bank of the stream, and a third stands by with a pole on his shoulder. The period indicates early morning.

2*ft.* 1 *in.* by 2*ft.* 7 *in.*—C.

Now in the collection of the Hon. Colonel Howard, at Ashstead.

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392. Two Men in conversation. A Sea-Port, represented under the effect of sun-set. The view is composed, on the right, of a lofty portico of the Corinthian order, only two pillars of which are visible. Upon a stone landing in front of this are nine persons, one of whom is seated at the base of a column, another is angling, two others appear to be conversing, and one of them points towards a galley lying at anchor at the side of the ruin. The view from hence extends over the bay to some distant buildings and a tower, near which are several vessels. On the opposite side of the picture is an isolated rock rising from the sea, on which grow clusters of trees. A boat and two vessels may be observed near this object, and on the shore, in front, are two men standing together, one of whom holds a spear.

2*ft.* 6½ *in.* by 3*ft.* 7½ *in.*—C.

Formerly in Mr. Yates's possession, for sale.

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393. The Fishermen and Angler. The view exhibits a hilly country, divided by a river which flows from the right and traverses the whole scene. Some buildings may be discovered upon the summit of a mountain, beyond which is a continuity of hills. The fore-ground represents a verdant pasture, in which eight goats and a cow are feeding; and the figures consist of a man sitting on a bank angling, three men in a boat fishing, and three persons on foot, and two on horseback, are crossing a bridge over the river. The appearance of a fine morning lends a charm to the picture.

2*ft.* 1 *in.* by 3*ft.* 0½ *in.*—C.

Collection of H. Hope, Esq., 1806. (bt. by Lord Mulgrave) 255*gs.*
———— Lord Mulgrave, 1832. (bt. by Mr. Ellis) 260*gs.*

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394. The Dancing Bagpiper. This landscape represents a rich pastoral country with a fine river flowing through its centre, and gliding along the base of a hill clothed with bushy trees, from thence the eye looks to the distant mountains. The fore-ground is embellished on either side with beautiful clusters of trees; near those on the left, are three women, one of whom is dancing to the music of a bagpipe played by a man whose movements appear to accord with the sound of his instrument; near these is a peasant driving a large herd of goats towards a river. The effect is that of a fine evening. Engraved in the Musée Français, by Godefroy.

1*ft.* 8 *in.* by 2*ft.* 4½ *in.*—C.

Now in the Louvre.

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395. Peasants tending Cattle, and a Woman pulling on her Stockings. The view represents a richly wooded scene, on the fore-ground of which are two young women and a man, one

of the former is seated pulling on her stocking, and the other, dressed in a blue mantle, is following the man, who is driving before him two cows and six goats, which are close pressed together while passing a cluster of trees on the left; a second clump of trees rise from a hedge row, in the centre of the view. The receding landscape is composed of a woody hill, at the side of which is seen a peasant's cottage, partly hidden by trees. The effect is that of a calm evening.

1 *ft.* 8 *in.* by 1 *ft.* 3¼ *in.*—C.

Collection of Thomas Hamlet, Esq. . 1834. . . . 115 *gs.*

396. A Magdalen adoring the Cross. The scene exhibits a mountainous desert, composed on either side of lofty rocks, between which the eye looks over an extensive tract of country. The subject above noted, is introduced in the fore-ground, and represents a repentant female, prostrating herself before a crucifix, which is attached to a tree. Described from a lithographic print.

5 *ft.* 9 *in.* by 8 *ft.*—C.

Now in the Royal Museum at Madrid.

397. A Man and a Woman driving Cattle to water. This picture represents a view over a valley divided by a river, which flows towards the front-ground, where it falls in gentle cascades, and is crossed by a rustic bridge, composed of two arches, and abutting against high banks. A large cluster of trees is on the right, and at some distance off, on the opposite side, are buildings on the summit of a hill, the sides of which are clothed with bushy trees. In the fore-ground are a peasant man and woman, driving a herd of cattle to water. The effect indicates early morning.

1 *ft.* 8 *in.* by 2 *ft.* 2½ *in.*—C.

Now in the collection of the Earl of Egremont.

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398. Women reposing at the foot of a bridge. This beautiful Italian scene exhibits on the left a temple of a circular form, adorned with pillars, and approached by a flight of steps; a portion also of another edifice is seen on this side of it. A limpid stream flows along the fore-ground, and is crossed by a bridge, at the foot of which are five females, two of whom are seated; at the same time, two men are going over the bridge. In the centre of the view, is a cluster of fine umbrageous trees, beyond which is seen an open country embellished with isolated buildings, and a bridge composed of several arches; the distance terminates with a wide expanse of ocean. The scene is illumined by the last gleams of the setting sun.

4*ft.* 6 *in.* by 6*ft.*—C.

Now in the collection of Lord Saye and Sele, Belvedere.

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399. Sailors pulling a Boat in shore. A sea-port, represented under the appearance of a fine evening after sun-set. The scene is composed on the right of a noble arch of the Corinthian order, having in front of it an esplanade of stone work; beyond this is a fort, with a tower and bastion. On the opposite side of the picture stands a lofty portico, only part of which is visible; and on the farther side of it is a vessel riding at anchor. A lofty tower commands the entrance to the port, and a distant mountain bounds the view. The figures which give interest to the scene, consist of four men who are on shore in front, pulling a boat towards the strand; two other boats are also on the water.

3*ft.* 9 *in.* by 5*ft.* 4 *in.*—C.

Now in the collection of the Dowager Lady Stuart.

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400. Merchants and others, with goods and pots of Flowers. The view exhibits a hilly country divided by a river, on which are several boats laden with merchandise. A clump of lofty trees stands on the farther bank of the river, the shadow from which falls on the right of the picture. On the opposite side is an overshot water-mill, beyond which is a hill clothed in part with bushy trees, and surmounted with buildings; and at a very remote distance, may be perceived a town of considerable extent; beyond which appears the Appennines. Among the various objects which contribute to the interest of the fore-ground, are pots of flowers, articles of household furniture, and musical instruments; near which are three men in conversation, and a little retired from these, are two women and a man; several others are also engaged in various ways with goods. The general appearance indicates it to be a fine summer's morning. Engraved by Boydell.

3*ft.* 1½ *in.* by 4*ft.* 8 *in.*—C.

Collection of the Countess of Hampden, 1834, by Messrs. Christie and Manson, (bought by Mr. Brown). . . . . 204*gs.*

401. Dido deploring the departure of Æneas. The view exhibits a vast bay, extending over the second plane of the picture; beyond which rises a noble palace, having four square towers, and an esplanade in front of it; near the latter stands a lofty beacon. The scene is bounded by distant mountains, on whose sides may be discerned numerous habitations. The forsaken Queen stands between two female attendants in front, one of whom appears to be addressing a shepherd who is seated on a stone near them, pointing to a large ship seen on the left; many boats and vessels are distributed over the bay. The last gleams of the setting sun sparkle on the

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surface of the waters, and the broad shadows of the evening cast a sombre hue over many parts of the scene. This is evidently an early production, soon after he left the school of Tassie.

4*ft.* by 5*ft.* 8*in.*—C.

Collection of the Chevalier Erard, . 1832. . 3,600*fs.* 144*l.*

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402. A Shepherd tending his Flock. The scene represents a country delightfully varied with hill and dale, and intersected by a river, whose course extends to the distant mountains. The fore-ground offers a fresh and verdant pasture, in which cattle of various kinds are feeding; amongst them, and close to the front, is a group, consisting of two sheep and a goat; the watchful guardian of the herd sits under the shadow of some lofty trees on the right, with a crook in his hand. On the opposite side is a bridge, composed of a single arch, over an outlet of the river. The sun has newly risen, and the mists of the morning still hang over the landscape, and render barely visible the many habitations which are scattered over the surrounding hills.

3*ft.* 6*in.* by 4*ft.* 11*in.*—C.

Collection of Monsieur Lapeyrière, . 1825. . 27,000*fs.* 1080*l.*

———— The Chevalier Erard, . 1832. . 24,800*fs.* 992*l.*

Purchased by Mr. Douglas, an American gentleman.

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403. A Shepherd and Shepherdess playing on Pipes. The view appears to represent the Tiber, and the surrounding country: on the right is seen a temple standing on an elevation, beyond which rises a lofty hill of a long square form, and partly covered with trees, at the base of which flows a river, whose course extends to the distant mountains. A cluster of

three trees rise near the centre and extremity of the fore-ground, at the foot of which are seated a shepherd and shepherdess playing on pipes, to the music of which another female stands listening. Around them are browsing a number of goats, and two cows are drinking at a stream, which flows along the fore-ground. The breezy freshness of morning, together with the warmth which lights up the eastern hemisphere, contribute to the charm of the picture.

3*ft.* 4 *in.* by 4*ft.* 4 *in.*—C.

This production was formerly a heir-loom in the family of Mr. Cole at Isleworth; and was sold by commission by Mr. Joseph Woodin in 1829, for about 1000*l.*, to Dr. Fletcher, of Gloucester.

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404. The Artist drawing from Nature. This beautiful scene is distinguished on the right by the remains of a temple, consisting of five columns. In the centre, the eye looks over a fine bay, in which are several boats and vessels, and two of the latter are at anchor near some ancient buildings. Various fragments of architecture are scattered along the fore-ground, at the extremity of which is a dwarf wall. Additional interest is given to this capital picture, by the Artist having represented himself sitting at the foot of a tree, drawing the surrounding scene. Two men are also seated on the wall.

2*ft.* 6 *in.* by 3*ft.* 5 *in.*—C.

Formerly in the possession of Lord Leicester.

Now in the collection of Thomas Coke, Esq., Holkham.

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405. The Triumph of Silenus. The composition of this subject is entirely borrowed from Giulio Romano, and is here introduced in the fore-ground of a landscape, composed on the right of a clump of two trees, adjacent to which is a low

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grove, extending along the base of some rocky mountains, to the banks of a river. A temple, dedicated to Bacchus, whose statue is seen within it, stands on the right; towards this building, the procession is approaching. The figures are probably by the hand of Courtois, after the master above named. This is far from being a good picture, add to which, it has suffered by injudicious cleaning.

2 *ft.* 4½ *in.* by 3 *ft.* 1 *in.*—C.

Now in the Royal Museum at Berlin.

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406. A Peasant Woman driving Cows and Goats to pasture. The scene represents a richly wooded country, under the appearance of a fine summer's morning. A stream abundantly fringed with flags and other weeds, extends along the extremity of the fore-ground, from hence are seen verdant pastures, intersected with bushes; and on a distant eminence is discerned the ruin of a temple. Upon a road in front is a young woman seen in a profile view, driving two cows and a herd of fourteen goats towards a wood on the left. This excellent picture is engraved in the Musée Français by Matthieu, and in the Musée Napoléon by Pellement.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—C.

Now in the Louvre.

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407. Peasants dancing in the shade of a cluster of trees, and Cattle browsing on the margin of a stream. A little distant from the front is an overshot mill, situate on the bank of a river. The effect exhibits a warm evening. Claude has given an etching, which corresponds with this description.

Collection anonymous (by Mr. Christie,) . 1807. . . 225 *gs.*

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408. A Landscape, represented under the appearance of a fine morning.

Collection of Henry Hope, Esq. . . . 1816. . . 221 *gs.*

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409. The Mill. Peasant milking a goat. The view exhibits on the left a river, on the bank of which is an overshot mill, backed by a grove of trees which extend along the bank of the stream to the opposite side, and there unites with a cluster of trees, growing amidst bushes on a rocky hill, under which is an excavation, forming a shelter for cattle, and from whence a herd of cows and goats, and a few sheep are coming: various fragments of architecture lie scattered on the fore-ground, on one of which is seated the artist, drawing, while two persons stand by, looking on: numerous goats are browsing around, one of which a man is milking; in addition to these may be noticed some men loading a vessel with timber, and at some distance off is a ferry-boat passing the river. This view was evidently taken from the same place as No. 22.

2 *ft.* by 2 *ft.* 9 *in.*—C.

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410. The Companion. A Hunting Party, near a Waterfall. The scene represents a woody and sequestered spot, and offers on the right a cascade, which rolls over several rocky acclivities, and thence under an opening to the fore-ground: abundance of trees and bushes (amongst which grows the wild vine) surround the fall and also cover the summits of the rocks: near this part are four huntsmen, armed with spears, and followed by dogs, in pursuit of red deer, one of which is plunging through the stream, and a second lies dead near them: on the opposite side the eye looks over an open country,

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through which meanders a river. Both the above pictures are early productions of the master, and are stated to have formerly adorned the country mansion of the Count de Bouillon.

Now in the possession of Messrs. Woodburn.

411. A Herdsman tending Cattle. The composition of this excellent little picture is distinguished by a high mass of rocks on the right, surmounted by clusters of flourishing trees; a rolling stream rushes impetuously round its base, and thence, flowing in gurgling eddies to the opposite side, appears to wind between the cliffs and the more distant hills: near the bole of a tree, on the left of the fore-ground, stands a herdsman, wearing a yellow mantle, and holding a staff; his attention is directed to his cattle, which consist of three goats and a cow, the latter of which is descending a bank to enter the stream. The effect is that of a fine evening.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Beverley.

412. A Landscape, exhibiting a mountainous and well wooded country, composed in the centre of a lake, formed by a rippling cascade, over a dam at its extremity. The left side offers broken ground from whence rises a single tree, beyond which are clusters of bushes: the scene from thence assumes a hilly aspect; a man angling, and a few sheep and goats are also introduced: on the right, the eye looks over a meadow, interspersed with clumps of bushes, to a rocky mountain, having a castle at its base, and two towers on its summit: the sun has sunk below the hills, and the shades of evening cast a sober twilight to the surrounding landscape. An early production.

1 *ft.* 3 *in.* by 1 *ft.* 7¼ *in.*—C.

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This picture was sold by Messrs. Woodburn to Mr. Pennel for 80*l.*, and the latter person subsequently parted with it, in a bill discounting transaction, for 400*l.*; a law-suit afterwards ensued upon the ground of its originality, and the result was that Mr. Pennel was compelled to take back the picture: this decision occasioned a second action of Pennel *v.* Woodburn, for the recovery of 400*l.*, the sum for which the plaintiff had sold it, and on both trials, as there was much conflicting evidence as to the originality of the picture, it was finally decided by a verdict of the jury that Mr. Pennel should receive back the original cost of the picture. The restoration, which disguised a large portion of the picture, has since been removed, and the Writer's opinion of its originality has induced him to notice it in this work.

413. The Musical Peasants. The view represents a well-wooded country under the appearance of the close of day. The left of the scene is chiefly occupied by a river crossed in the middle distance by a bridge, formed of timber laid on stone piers; beyond which are buildings. On the same side and close to the front, are two women and a man on a bank; one of the former is playing on a pipe, and the other is striking the tambourine, while the latter sits by listening. At the same time a youth is driving a herd of ten cows through a stream, towards the ruins of a temple composed of four Grecian columns, beyond which are clusters of umbrageous trees bounding the view. This picture has become exceedingly dark by time, add to which it has suffered by injudicious cleaning.

2*ft.* 3*in.* by 3*ft.*—C. Worth 400*l.*

Now in the Munich Gallery.

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414. A Landscape, representing a hilly country under the appearance of Evening. The scene represents on the right a high hill clothed with bushes, having a large tree growing at its base, and the temple of Sybil adorning its summit. Near the front is a bridge composed of a single arch, over which a peasant is driving cattle, these are preceded by a man in a yellow dress. On the left the view opens over a tract of flat land divided by a river, to some buildings distinguished by towers and pyramids.

2*ft.* 4 *in.* by 3*ft.* 2½ *in.*—C.

Now in the possession of M. Dubois, at Paris.

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415. A Shepherd playing on a pipe. The scene represents a hilly country under the effect of morning, and the composition is distinguished from others by a fine expanse of water in the middle, on which are two boats, in the nearest of which are three persons, and in the second, two. A shepherd in a red coat sits on the left, playing on a pipe, while his goats and sheep browse around him. In the opposite side is the ruin of a temple composed of three columns partly concealed by trees; and at some distance off in the centre is seen the remains of an amphitheatre, apparently that of Augustus.

2*ft.* 5 *in.* by 3*ft.* 1 *in.*—C.

In the possession of M. Dubois, at Paris, 1835. For sale, price asked, 28,000 *fs.*, 1120*l.*

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416. Two Men in a Boat. The view represents a hilly country, with a large clump of umbrageous trees rising in the centre, and a river flowing along the extremity of the foreground, and covering a large portion of the left of the scene. The river is crossed by a rustic bridge in the middle distance, over which some people are passing. On the opposite side is

Landscapes.

an opening between two clusters of trees, which leads the eye to the distant landscape. This picture is chiefly identified by two men in a boat, one of whom is rowing, the other stands guiding the helm with an oar: three swans are on the water, and the boles of two trees lie amidst herbage at the side.

2 *ft.* 6 *in.* by 3 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Derby.

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417. A Sea-port, in which are three ships of war, two sloops, and a number of small boats: various edifices adorn the adjacent shore. The appearance is that of a fine morning sun-rise.

Collection of M. Julienne, 1767. . . 3600 *fs.* . . 144*l.*

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418. A Traveller reposing. The view exhibits a grand mountainous country, with a winding road in front, which passes behind a rocky bank at the side, from which grow a clump of trees. A stream flows between abrupt banks, along the extremity of the fore-ground; the scene from hence presents a tract of flat land, bounded by lofty hills, along the base of which is an ancient city, with several towers; a building is also visible, on the summit of a cliff. The composition may farther be identified, by a traveller reposing at the side of the road, and a herdsman standing in conversation with him; several goats are browsing on the adjacent banks, and three cows are on the ground. Described from an etching in the small Le Brun Gallery; that learned connoisseur mentions it as an early production of the master, resembling a composition by N. Poussin.

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419. A Landscape, representing a secluded scene, divided obliquely by a river, which is crossed by a bridge, formed of

Landscapes.

two square openings, for the water to pass; beyond this, the country assumes a hilly aspect, and a castle is seen on the summit of the nearest hill. In the opposite side is a clump of trees, rising from the rocky boundary of the stream, which is partly overgrown with bushes. The bole of a tree stands on the right of the fore-ground, forming the bank of the river; the sun is declining behind the hills, and the peasant has retired to his abode, for no one is visible in the landscape. Described from an etching in the small Le Brun Gallery.

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420. A View of Venice, as approached from Maestre. This interesting picture offers a wide expanse of water, known under the appellation of the Lagunes, amidst which rise a number of small islands, whose surfaces are covered with buildings, and form forts, commanding the approach to the city, which is seen beyond them, stretching along the whole extent of the view, and exhibiting a scene of great population and wealth, from the numerous churches and other splendid edifices, which rise conspicuous among the houses. Upon the fore-ground is a gentleman, inviting a lady with two daughters to enter a gondola which is approaching the shore. An early production. Described from an etching in the small Le Brun Gallery. In reference to this picture, Le Brun, with great candour, observes in the work: "Nous avons à regretter, dans quelques retouches "forcées, l'ignorance d'un nettoyage mal-à-droit."

2 *ft.* by 2 *ft.* 7 *in.*—C. *(about.)*

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421. A View of the Port and City of Genoa. The eye here looks over a wide expanse of water, to the entrance of the port, which is flanked on one side by a pier of rocks, surmounted by a lofty beacon, and bounded on the other by a tower;

beyond this is seen a great portion of the city, covering in wide extent, the acclivity of a mountain, whose lofty summit is overtopped by a succession of hills, on which are seen isolated buildings. In the centre, and close to the front, is a row boat, with two men in it; a second boat lies alongside of a vessel, moored at the side, only half of which is visible; and a quantity of shipping are near and within the port.

Described from an etching in the small Le Brun Gallery.

2 *ft.* 1 *in.* by 3 *ft.* 2 *in.*—C.

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422. The Embarkation of St. Paula from the Port of Ostia. The composition exbibits on each side portions of noble buildings; beyond the one on the right is seen a magnificent palace, and still more remote are other buildings. The Saint, habited in a blue vesture, accompanied by a youth and followed by two females, is descending some stone steps towards a boat lying ready to receive her. The composition of this picture corresponds very nearly with No. 49.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—C. *(about.)*

Exhibited in the British Gallery in 1828.

Now in the collection of the Duke of Wellington.

A picture corresponding very nearly with the preceding, was sold in the collection of Noel Desenfans, 1802, 200 *gs.*

Now in the Dulwich Gallery.

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423. A View of the Castle of St. Angelo and the surrounding country.

Exhibited in the British Gallery in 1819.

Now in the collection of the Duke of Bedford.

The following is a brief notice of the Etchings by Claude Lorraine, copied from "Le Peintre Graveur," by A. P. F. Robert Dumesnil. Paris: 1835.

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1. The Flight into Egypt. The Virgin with the Infant in her arms, is seated on an ass, accompanied by two angels, and followed by St. Joseph; they are passing by the side of some lofty crags. The name Claudio is barely visible on the ground.

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2. An Angel appearing to a Man who is on his knees apparently listening devoutly to the celestial messenger. On the right is a little cascade with three trees on its bank, which rise to the top of the plate. The initials Cl. G., are badly inserted on the right of the ground.

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3. The Ford. A herdsman followed by a girl, (to whom he appears to be speaking,) driving a cow, an ass, and a goat, through a stream, which a woman has just traversed, and is seated at the side putting on her stocking.

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4. Cattle Watering. A herdsman leaning on his staff, observing his cattle slaking their thirst in a river, which extends along the fore-ground of the landscape.

Etchings.

5. A Tempest at Sea. In the fore-ground is a boat with three sailors in it, who are actively engaged in preserving their bark; while a fourth is kneeling on the shore, assisting them. Some casks lie on the beach; and three ships and a sloop are at sea.

6. The Dance. A landscape, on the fore-ground of which are four villagers, observing a couple dance with their hands united, to the music of a bagpipe, played by a man seated at the foot of a tree at the side: a river partly divides the scene at the extremity of the fore-ground. The country on the right assumes a rocky and woody appearance.

7. The Wreck. The scene exhibits a tempestuous sea, and a vessel driven with violence against a rock: lofty crags bound the view on one side, on the summit of which is seen the ruins of a tower. The rain appears to fall in torrents, and the general aspect is that of conflicting elements.

8. A Landscape, represented under the appearance of sun-set. A river winds through the lovely scene and flows along the fore-ground. On the left are clusters of trees which conceal in part an ancient ruin. On the opposite side is seated a herdsman, playing on an instrument of music, while his cattle are passing a river.

9. The Draftsman. The scene represents the environs of a fortified town on the sea-coast, and is traversed by a road,

Etchings.

on which are a young woman on an ass, accompanied by a man and a woman on foot. At the foot of a bridge near the fore-ground are three persons, one of whom is the artist, seated drawing.

10. Villagers Dancing. The subject is introduced near a clump of trees on the right, and represents two young women and a man dancing; one of the former strikes at the same time a tambourine. A man seated at the side, plays on a bagpipe, and five persons are near him, looking at the dancers.

11. A Sea-port. Near some casks in the fore-ground are three men in conversation. At the side is a vessel lying under a lofty arch, the remains of a building of the Tuscan order. On the opposite side are a ship, and a boat with five persons in it.

12. The Highwaymen. The scene offers the environs of a forest, where two robbers are seen attacking a traveller, while a third, at some distance off, is dragging his victim into a wood.

13. A Sea-port. On the beach in front are three porters, busy with bales of goods. On the left is a large round tower, and near it are an unfinished vessel and another under repair.

14. A Landscape with a wooden Bridge. On the right is a traveller standing in conversation with a herdsman, who is

Etchings.

seated at the foot of a tree: his cattle browse near him. Upon a road which traverses the scene and leads to a wood, is a woman speaking to two peasants, whose cattle are passing the bridge.

15. A Sea-port. Two men are on the shore in front, moving some planks of wood; beyond them is a vessel which two sailors are mooring, while two others are about to lade it. A man and a woman are also upon the beach, seated upon some luggage, and a second woman stands near them, pointing towards the sea.

16. A Landscape, traversed by a road on which are a man and a woman on foot, and a young female on an ass, driving before them a large herd of cattle towards the fore-ground. At some distance on the right is a cavalier passing over a bridge.

17. Mercury lulling Argus to sleep with the sound of a pipe. Among a cluster of trees on the right may be noticed the peristyle of a temple, and in the distance is a bay of the sea.

18. A Landscape, exhibited under the appearance of a passing storm of rain. Beyond some water on the right is a herdsman, followed by his dog, driving hastily along his cattle, consisting of oxen, sheep, and goats, towards the ruin of a temple, surrounded by a fine clump of trees. Signed, and dated 1651.

Etchings.

19. A Landscape with a cluster composed of six trees. At the foot of a large tree is a man seated, with his head resting on his hand, in a pensive attitude: a herd of goats are on the left. Two persons are passing a stone bridge, in advance of whom are other peasants.

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20. Apollo and the Seasons dancing in a ring to the music of a harp played by Time, who is seated at the side. Signed, and dated 1662.

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21. A Landscape of singular beauty, in the fore-ground of which are a shepherd and shepherdess seated together; the former is seen in a front view, and the latter has her back to the spectator. A herd, composed of cows, sheep, and goats, are distributed along the fore-ground.

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22. The Rape of Europa. The view represents a sea-port; on the shore in front is the transformed deity bearing away the beautiful Europa on his back. Several nymphs attend the lovers, and others are gathering flowers to adorn them.

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23. A View of the Campo Vaccino, with the arch of Septimus Severus, the remains of the temple of Antoninus and Faustina, and the temple of Peace, &c., on the right: the Coliseum and the arch of Titus are seen in the distance. This etching agrees with the picture in the Louvre, in reverse.

Etchings.

24. Villagers Dancing. This composition agrees very nearly with No. 10. A shepherd crowned with flowers, and a shepherdess, are dancing with a young female, who at the same time plays on the tambourine; their gaiety is also aided by a villager who sits on the trunk of a tree on the right, playing on the bagpipes: two peasants are near him. In the opposite side are several goats, two of which are butting each other.

25. A Herdsman seated on the left, conversing with a shepherdess who is standing: their cattle are passing down a steep bank surmounted by trees, on the right.

26. A View on the skirts of a Wood, in front of which are three goats, two of them lying down: the opposite side offers an open country where the ruins of a tower are seen.

27. A similar View to the preceding, in which are introduced four goats, the whole of which are reared on their hind legs, and playfully butting each other.

The following eleven pieces are styled by Monsieur Dumesnil, Feux d'Artifice.

28. A Fountain, adorned with Neptune, holding his trident in one hand and the reins of sea monsters in the other; a double-headed eagle is seen in the heavens.

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29. The same Subject, with variations, and the surrounding scene considerably enlarged, and animated with a greater number of spectators.

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30. Atlas supporting the Globe on his shoulders, which is surmounted by the imperial eagle, &c.

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31. Same Subject. The globe terrestrial has here exploded with fireworks, and a celestial one is seen, sparkling with stars.

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32. A square Tower, flanked with bastions, and surmounted with allegorical figures, from all parts of which fireworks emanate, even from the imperial eagle and crown.

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33. The same Subject, with the tower exploding by feux d'artifice, and a round tower is seen, from whence branches proceed.

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34. A round Tower, flanked with bastions, from all parts of which emanate fireworks.

Etchings.

35. The same Subject. The fireworks in this piece appear to have burst the tower, and exposed an equestrian statue of the King of the Romans.

36. A square Tower, flanked with bastions, surmounted by figures, wearing royal crowns. This tower supports five others, the middle one of which is decked with the imperial eagle, and the others are adorned with winged dragons.

37. An equestrian Statue of the King of the Romans, erected in one of the public places in Rome, the pedestal of which is flanked with four towers.

38. A View of one of the Public Places at Rome, in which is erected an equestrian statue of the King of the Romans. The windows of the surrounding buildings are filled with spectators; the trumpets are sounding, the troops marching, and the people are crowding to witness some ceremony.

SKETCHES.

39. A Traveller assailed by two robbers.

40. The two Landscapes. In the one on the left are an old dry tree lying on the ground, and a fine flourishing one growing near it. The other, which is a trifle larger, offers on the left a wood, into which two persons are about to enter.

41. A woman seated, seen in a front view, with her attention directed to the left. This is a free study, surrounded by various essays of the aqua fortis.

42. A Mask of a man's head, in a front view, with some foliage ornaments sketched under it, supporting a vase, containing flowers and fruit.

SCHOLARS AND IMITATORS

OF

CLAUDE LORRAINE.

The protection, which, to a certain extent, this artist gave to his works, against copyists and imitators, by retaining memoranda of their several compositions, and the names of the persons for whom they were painted, has been attended with beneficial effect, even to the present time; but as this system was adopted late, and is therefore only partial in its application, ample room has been left for imposition, and many painters and dealers have not scrupled to avail themselves of it, by imposing copies of his pictures, and imitations of his style, as genuine works, upon the inexperienced and credulous amateur. Those, therefore, who are desirous of possessing a true picture by Claude, and are willing to pay a price commensurate to its quality, will do well in requiring some history of the picture, for if it be one of importance, it will be singular indeed if it cannot be traced to some important collection; but in the absence of this, the opinion of some one of known judgment in works of art should be taken.

Angeluccio was the only scholar Claude ever had, and the promise he gave of becoming a worthy successor of so great a master, was destroyed by an early death. Paseolo mentions a picture by his hand, in high terms of commendation.

Giovanni Domenico. He was originally colour grinder to Claude, in whose service, as such, he is reputed to have been

nearly thirty years. It is highly probable that during those years he may have acquired a perfect knowledge of the system employed by his master in painting, so as to copy almost to deception his works; he may have also imitated his style, by borrowing freely from his compositions, and by these means, succeeded in producing many pictures, which he and others have sold under the name of Claude.

He died in 1684.

Herman Swaneveldt. This very clever artist was born at Woerden in Holland, in 1620, and acquired a knowledge of painting from Gerard Dow, after which he travelled to Rome; here he first saw some pictures by Claude, which so enchanted him, that he entirely relinquished the style of Dow, and sought only how to accomplish himself in landscape scenery. Impelled by this desire, he is said to have procured admittance into the atelier of Claude, and to have received instructions from that great master; be this as it may, he evidently aimed at an imitation of his works, and like him was a constant attendant at the shrine of nature, frequently commencing his studies at the dawn of day, and continuing till the close of evening. His fondness for wandering among the ruins of temples, and in sequestered groves, in pursuit of his art, procured for him the appellation of "the Hermit of "Italy." His application was attended with the success it merited, and although he was in every way inferior to his prototype, yet his pictures have occasionally approached so near to Claude, as to pass under that master's name.

He died at Rome in 1690.

Jacques Courtois. Several pictures by this artist, representing sea ports and other views, in which are introduced magnificent edifices, have come under the writer's notice, and in many respects they approximate so nearly to the style and effect of Claude's works, as to leave little doubt; but their

author made them his study, and attempted their imitation. This opinion is further strengthened by the statement of biographers, that he occasionally introduced the figures into Lorraine's pictures, and in the performance of this, his eye would naturally have become, in a measure, familiarised with the sweetness and harmony, as well as the manner, of the execution of that great painter's productions.

There were three artists bearing the name of Courtois; of these, in the absence of better proof, the writer is induced to attribute the merit of these imitations to the above named, who is better known under the appellation of Bourguignon, or, as he was styled in Italy, Giacomo Cortése Borgognone, so celebrated for battle pieces.

One of the very best of the imitations of Claude, representing a sea-port, inscribed with his name, is in a small collection at Bremen.

He was born in Franche Comté, in 1621, and died at Rome, in 1676.

Pierre Patel. The works of this clever French painter, have sufficient merit to entitle their author to a place among the imitators of Claude, whose pictures he evidently made his models, and, like the prototype, his style of composition evinces a cultivated taste and judgment, as well in the grouping and forms of his trees, as in the choice and general arrangement of the scenery; the architectural embellishments also, are strictly in accordance with the surrounding landscape, and are executed with great skill, combined with much classical feeling; thus far this painter merits commendation, but when the eye is directed to the colouring and gradations, even of his best productions, there is a sad deficiency in both, and these, together with many other defects, place him at an immeasurable distance from Claude Lorraine.

Pierre Patel was born in 1654.

THE LIFE

OF

JEAN BAPTIST GREUZE.

THERE are painters, who have acquired renown by some attractive novelty of style, effect, or subject; or, by the infusion of some peculiar grace, or charm of expression into their works; among the latter class may be enumerated the artist we have above named, whose works have recently acquired a reputation, which, whether conventional or not, has placed them, with respect to value, with those of the first masters.

He was born at Tournois, near Maçon, in 1726, and is said to have had no other guide than his own genius, in the acquirement of the art. The author of a biographical and historic dictionary, published at Paris, in 1822, observes, that although he had no acknowledged master, yet, for the sake of correctness, it should be added that Grandon, father-in-law of the celebrated Grétry, perceiving the favourable disposition of the youth for the arts, took him to Lyons, and gave him a few practical lessons, by which he was enabled to paint portraits; he afterwards accompanied his friend

to Paris, where he for some time experienced severely the difficulties and privations too often attendant on genius; he however pursued unremittingly his profession, and was a regular attendant at his academical studies; while thus engaged, he produced an excellent picture of the Pious Father reading the Bible to his Children; this work received the warmest commendations of the professor of the academy, and was the admiration of other judges of art.

Whether from the suggestions of his friends, his own choice, or the censures of the envious, who are said to have reproached him for the triviality of his style of drawing, and his ignorance of the antique, he undertook a journey to Rome, for the purpose of correcting these defects; in this attempt, Greuze, like many others, evidently mistook the real bent of his genius, for after labouring for some time, he at length discovered that nature had destined him for those simple delineations of real life, which he had originally chosen, he therefore returned with pleasure to a pursuit so well adapted to his taste, and painted in succession, a number of interesting pictures, illustrative of moral virtues, domestic occupations, and familiar events; to these he added many beautiful productions, consisting chiefly of the busts of youths, young females, and infants. In the representation of such subjects, he had the happy facility of expressing the passions and sentiments peculiar to the character and sex of the person depicted; his wife and daughters being in general the models from which he painted.

He died at Paris, in 1805, aged 79, leaving two

daughters, one of whom, named Anna, inherited a taste for the arts, and pursued successfully the style of her father's works. He had also a scholar, of the name of Caroline de Valery, who in the warmth of her affection attempted to honour him by the following epitaph :—

" Ci git Greuze, peintre enchanteur
De l'art, par une route sure
Il sut atteindre la hauteur,
Et rivaliser la nature."

Greuze, in all his pictures, has the estimable merit of having most successfully pourtrayed the subject represented, and given a lively and suitable expression to the several persons which compose it; such, for instance, as The Charitable Lady, The Marriage Portion, The Malediction, The Distribution of the Chaplet, The Gâteau du Roi; and among those of his single figures may be noticed, St. Mary of Egypt, The Offering of Love, The Penitent of Thébiade, The Girl with a Dog, The Milk Girl, The Kiss Sent, The Girl with a Basket of Eggs, La Cruche cassée, and La Prière du Matin.

THE

WORKS

OF

JEAN BAPTIST GREUZE.

1. A Portrait of the Artist, consisting of the head only, represented in a profile view. Engraved by Flipart.

2*ft.* 4 *in.* by 2*ft.* 2 *in.*—C. *(about.)*

2. A Portrait of the Artist when upwards of fifty years of age, seen in nearly a front view: he is exhibited in his working dress, consisting of a coat and waistcoat, and a cravat tied loosely round his neck. Engraved in the Musée Français.

Now in the Louvre.

A Portrait of the Artist was sold in the collection of M. de la Live de Jully, 1769, for 300*fs.*, 12*l.*

3. The Toy. A little peasant girl, of a most engaging countenance, seated in a chair and leaning forward on a table amusing herself with a toy dressed up like a monk. Engraved by P. C. Ingouf.

1*ft.* 4½ *in.* by 1*ft.* 2 *in.*—C.

Collection of M. de la Live de Jully, 1769. . . 500*fs.* 20*l.*

——— Lord Rendlesham, . . 1809. . . . . 42*l.*

4. *Le Petit Boudeur.* A fine chubby boy with light hair, sitting with sulky looks by the side of a little table, on which is an apple. Engraved by Guttenburg.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. de la Live de Jully, 1769. . 320 *fs.* 13*l.*
——— M. Trouard, ... 1779. . 1200 *fs.* 48*l.*
Imported by the Writer in 1831, and sold to E. W. Lake, Esq.

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5. *Le Petit Désignateur.* A fine boy with long flaxen hair, and wearing a light dress, sitting at a table, on which he leans both arms, holding a pencil or portcrayon in his hand.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—C.

Collection of M. Julienne, ... 1767. . 180 *fs.* 7*l.*

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6. A Girl pensively meditating over a Cross.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. Julienne, ... 1767. . 634 *fs.* 25*l.*

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7. A Pair. Busts of young Females, one of which represents Modesty.

1 *ft.* 9 *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. de la Live de Jully, 1769. . 4800 *fs.* 192*l.*
The latter picture, "Modesty," was sold separately in the collection of M. Le Bœuf, ... 1782. . 2982 *fs.* 119*l.*

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8. A Pair. Busts of young Women.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. de la Live de Jully, 1769. . 2800 *fs.* 112*l.*

9. A Pair. Busts of young women; one of which represents a pretty woman reclining on a couch or sofa.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. de la Live de Jully, 1769. . 4140 *fs.* 166*l.*

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10. A Pair. Busts of a Boy and Girl.

1 *ft.* 3 *in.* by 1 *ft.*—C.

Collection of M. de la Live de Jully, 1769. . 4410 *fs.* 176*l.*

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11. The Bust of a pretty Woman with a hat on, and dressed in a white corset, relieved by a muslin handkerchief tied negligently round her neck.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. La Borde, . . . 1783. . 621 *fs.* 25*l.*
——— M. Montesquieu, . . 1788. . 560 *fs.* 22*l.*

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12. *L'Aveugle Dupé.* The scene is passing in a room in which an aged man, quite blind, is seated, cautiously holding the hand of his daughter, who has her arm round the neck of her lover; the latter is ascending from a cellar with a jug in his hand, and his approach has excited the apprehension of the old man, whose sense of hearing is not quite so dull as the young couple would have it to be; the girl, although a little alarmed lest discovery should ensue, appears to be persuading her father that his suspicion of the presence of a second person is merely a conceit. Engraved by L. Cars.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Collection of M. de la Live de Jully, 1769. . 2300 *fs.* 92*l.*
——— Choiseul Praslin, . . 1793. . 1001 *fs.* 40*l.*
——— Lord Charles Townshend, 1835. . . . . 52 *gs.*
Now in the possession of John Cole, Esq.

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13. *La Lecture de la Sainte Bible.* This excellent picture represents a pious peasant's family, consisting of nine persons, assembled in their humble abode on a Sabbath evening to hear their aged father read the Scriptures; and the venerable man is here seen seated at a table performing this sacred duty; one of his sons, a fine youth, stands behind him, and a little girl is seated by his side. At the opposite end of the table are two boys standing, a middle aged woman (doubtless intended for the mother) seated, a girl and a little child, the former of whom is kneeling; behind these is the grand-mother of the family seated, with a distaff by her side. The youngest child, incapable of joining with the rest of the family, is playing with a dog. Engraved by P. F. Martinasi.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of M. de la Live de Jully,	1769.	4750 *fs.*	190*l.*
——— M. Randon de Boisset,	1777.	6700 *fs.*	268*l.*
——— M. Clos, ...	1812.	4415 *fs.*	176*l.*

Now in the collection of the Baron Delessert.

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14. A Girl about eleven years of age, of a naïve and interesting expression, having on a cap, and the simple dress of a bourgeoise. She is represented in a front view seated at a table reading a book, which she holds in one hand. Engraved from a picture formerly in the collection of M. Julienne.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

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15. *Le Gâteau des Rois;* or, Twelfth Night. The subject of this excellent picture is composed of a man, a woman, and eight children, grouped with great skill, in the interior of a

peasant's dwelling: the former is seated in an arm chair, near the centre of the apartment, holding a quantity of cake on his knees, a piece of which he has just given to a good boy who stands before him, supported by his sister; two other girls stand on the farther side of a table looking on, as are also two youths by their side, one of whom holds up a bowl of smoking pudding. This interesting scene is witnessed with pleasure by the mother of the family, who sits at the end of the table, with a little boy by her side, holding a book in his hand. The remaining child is a sulky girl, who stands at some distance behind the father. A basket of apples is on the ground, and a variety of suitable accessories complete the picturesque grouping of the subject. Engraved by Flippart.

2 *ft.* 2½ *in.* by 2 *ft.* 9½ *in.*—C.

Collection of M. Paillet,	1774.	1681 *fs.*	67*l.*
——— M. Duclos Dufresnoy,	1795.	6690 *fs.*	268*l.*
——— M. Montaleau,	1802.	6500 *fs.*	260*l.*
——— M. Emler,	1809.	7000 *fs.*	280*l.*

Bequeathed by the late M. Valedou to his native town, Montpellier.

A picture of the above subject is also in the possession of M. Maison, for which is asked 20,000 *fs.*

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16. *L'Accordée du Village.* The subject is composed of twelve figures, and represents a youth leading forward his affianced bride to receive the benediction of her father, who is seated, welcoming with open arms their approach; at the same time the fond mother and an affectionate sister are caressing the bride; the former is seated, holding her hand; and the latter stands reclining her head on her sister's shoulder: a third girl is behind the chair of the lawyer, who

is engaged drawing up the marriage contract. Of the remaining persons belonging to this happy family, may be noticed an interesting little girl, feeding a hen and chickens. Engraved by Flippart.

This superlative production was painted expressly for that distinguished collector, M. Randon de Boisset, from whom it was purchased by the Marquis de Menars, for 9000 *fs.*, 360*l.*, and at the sale of the collection of the latter gentleman, in 1782, it was sold for 16,650 *fs.*, 666*l.*

2 *ft.* 9 *in.* by 3 *ft.* 0½ *in.*—C.

Valued by the Experts du Musée, 1816. . 30,000 *fs.* . 1500*l.*

Now in the Louvre.

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17. A finished Study for one of the female heads in the preceding picture.

1 *ft.* 3 *in.* by 1 *ft.*—C.

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18. The Companion. A ditto for the girl's bust of *La Cruche Cassée.*

Collection of M. de la Live de Jully, 1769. . 2360 *fs.* . 95*l.*

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19. *L'Offrande à l'Amour.* This beautiful picture exhibits a woody grove, on the fore-ground of which is a statue of Cupid on a richly carved pedestal: to this universal sovereign a young female is addressing her vows, kneeling on the base of the pedestal, with hands united, and a countenance beaming with tenderness, seems to implore his protection and aid; the smiling infant receives her vows, and extends his hand to place

a wreath on her head. Engraved by C. F. Macret; and also No. 119, in the Choiseul Gallery.

4 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C.

Collection of the Duc de Choiseul, 1772. . 5650 *fs.* . 226*l.*
——— the Prince de Conti, 1777. . 5000 *fs.* . 200*l.*

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20. The Kiss Sent. A handsome young lady, represented in nearly a front view, standing at a window, looking tenderly at some distant object, and at the same time raising one hand to her lips; the other hand holds a letter on the sill; her head gracefully inclines on one side, and her flaxen hair is decked with flowers. A curtain is on either side of the window, and a pot of flowers stands on the sill. Engraved in a decorated oval, under the title of *La Voluptueuse*, by Gaillard; and also No. 121, in the Choiseul Gallery, by St. Aubin.

3 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of the Duc de Choiseul, 1772. . 2500 *fs.* . 100*l.*
——— the Prince de Conti, 1777. . 3600 *fs.* . 144*l.*
Exhibited in the British Gallery in 1831.
Now in the possession of Sir Robert Wigram, Bart.

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21. The Girl and Dog. A fine interesting child with brown hair and a chubby face: she is attired in her night clothes and cap, and appears to have just risen from her couch, and seated herself in a chair in order to caress a pet dog, which she holds in her arms; the little animal, flattered by such notice, is excited by the presence of some stranger, towards whom the eyes of the child are also directed. The truth and naïveté of expression, the beauty and perfection of the drawing, and the freshness and purity of the colouring, render this one of the choicest, as well as the most estimable productions

of the master. It is admirably engraved by Porporati; also by Ingouf; and No. 120 in the Choiseul Gallery, by De Launay.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Collection of the Duc de Choiseul,	1772.	7200 *fs.*	288 *l.*
——— M. Barry, . . .	1777.	7200 *fs.*	288 *l.*
——— the Marquis de Verri,	1785.	7200 *fs.*	288 *l.*
——— M. Dufresny, . .	1795.	140,500	*assignats.*
——— M. Montaleau, . .	1802.	8016 *fs.*	321 *l.*
——— G. W. Taylor, Esq.	1832.	. . . . .	670 *gs.*

In the latter sale it was bought for the late Richard Foster, Esq., and is now in the possession of the eldest son of that gentleman.

Exhibited in the British Gallery in 1824.

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22. A young Girl, of a soft and languishing expression, with her head inclining gracefully on one side, and her bosom exposed.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

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23. The Companion. A boy with an interesting countenance, indicating Admiration.

Collection of M. Mariette,	1775.	1701 *fs.*	68 *l.*
——— M. Senneville,	1780.	1501 *fs.*	60 *l.*

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24. A pretty young Woman, with her attention fixed on a flower which she holds in one hand, while with the other she is plucking off its leaves, and apparently repeating the words, "*Il m'aime, il ne m'aime pas.*" Her hair is negligently tied up with a red ribbon, and her dress consists of a white corset; her straw hat, containing flowers, is held under one arm.

2 *ft.* 3 *in.* by 2 *ft.*—C. (*oval.*)

25. The Companion. A youth, in the garb of a peasant, consisting of a waistcoat without sleeves, holding a basket of wild flowers on his arm, and the seed flower of a dandelion in his hand, which he appears to blow, alternately repeating the words "*L'a-t'elle, ou ne l'a-t'elle pas.*"

Collection of the Marquis de Menars, 1782. . 2399*fs.* . 96*l.*

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26. *La Divideuse.* An interesting peasant girl, about thirteen years of age, dressed in a white cap, a striped gown and apron, and a white neckerchief, seated winding a ball of cotton; a basket, containing balls of cotton, is on her lap, with the threads of which a kitten on a table by her side is playing. The figure is seen to the knees. Engraved by J. J. Flippart.

2*ft.* 3½*in* by 1*ft.* 10½*in.*—C.

Collection of M. de la Live de Jully, 1769. . 950*fs.* 38*l.*
——— Duc de Choiseul, . . 1772. . 1600*fs.* 64*l.*
——— Madame Bandeville . 1787. . 2505*fs.* 100*l.*

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27. *La Belle Blanchisseuse.* A pretty woman, in a loose and neglected dress, and a white cap, sitting on a tub, and bending forward, washing some fine linen things in an earthen pan; and while thus engaged, she looks archly round at the spectator: a copper can stands on a low form at her side; a pot, and some earthen utensils are in a cupboard behind her. Engraved by J. Danzel, and in reverse of a smaller size, Anonymous.

1*ft.* 5*in.* by 1*ft.* 2*in.*—C. *(about.)*

Collection of M. de la Live de Jully, 1769. . 2400*fs.* 96*l.*
Now in the possession of M. Gibert, at Paris.

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28. *Le Paresseux.* A boy seated at table, with his book before him, the contents of which appear to have wearied him, and he has fallen asleep.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—C.

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29. The Companion, *La Tricoteuse.* A fine chubby peasant girl, about nine years of age, seated in a front view, fast asleep; she holds between her relaxed fingers the knitting needles, and her work lies on her lap. A basket and a ball of cotton are on a table by her side. Engraved by C. D. Jardinier.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. de la Live de Jully, 1769. (pair) 1540*fs.* 62*l.*
——— M. Juliot, (singly,) . 1793. 10,001 *assignats.*

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30. *Le Malheur Imprévu;* the Distressing Accident. The scene exhibits the interior of a bed room, in which its occupant, a pretty young woman loosely attired, is bitterly bewailing the breaking of a looking glass, which has fallen from her toilet. Engraved by Dennel.

Collection of M. de la Live de Jully, 1769. . 3500*fs.* 140*l.*

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31. A young Woman, of a pale and melancholy countenance, represented in a three-quarter view, having auburn hair, bound with a simple band, and hanging dishevelled on her shoulders; she is seated, leaning her head pensively on her hand, while her eyes appear to be melting with tears. Painted in a free and sketchy manner.

Now in the collection of M. Livrat, Paris. Price 1500*fs.*, 60*l.*

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32. A Girl, with a languishing expression, in a light airy dress, her bosom half bare, and her head and eyes directed upwards. Engraved under the title of Le tendre Désir.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—C.

Collection of Marquis de Verri, . 1785. . 1100*fs.* 44*l.*

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33. A young Woman in her night clothes, seated meditating over the contents of a letter.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Juliot, ... 1793. . 11,200 *assignats.*

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34. The Head of a Female, expressive of fear or terror.

Collection of M. Juliot, ... 1793. . 1720 *assignats.*

1 *ft.* 3 *in.* by 1 *ft.*—C.

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35. A young Girl caressing a pet lamb, which she holds in her arms. Half-length figure.

1 *ft.* 11 *in.* by 1 *ft.* 6½ *in.*—P. *(oval.)*

Collection of M. Duclos Dufresnoy, 1795. . 25,600 *assignats.*

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36. A little Boy, with a rod or whip in one hand, and a ball in the other: he appears to be playing with a spaniel. Half-length figure.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Duclos Dufresnoy, 1795. . . 9100 *assignats.*

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37. A young Girl with long chesnut hair, tied with a blue ribbon: she is dressed in a black mantle, thrown carelessly

over her chemise, and is leaning upon a cushion, with her hands joined.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Duclos Dufresnoy, 1795. . . 3400 *assignats.*

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38. A young Woman, of a brown complexion and long flowing hair, part of which is concealed by a gauze veil. She is attired in a loose morning dress.

1 *ft.* 3 *in.* by 1 *ft.*—C.

Collection of M. Duclos Dufresnoy, 1795. . 17,600 *assignats.*

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39. *Les Sevreuses.* The scene represents a rustic apartment, in which are two women and six children. One of the former is seated in the centre, holding a sleeping child in her arms; the other sits opposite to her, embracing a little girl: by the side of the latter are three other children, one of whom is a boy with a bird in his hand, which he appears to have just taken from a trap; at the same time another boy is holding a great dog by a string. A cat crouched in the cradle, and a variety of objects appropriate to the room, are admirably introduced. Engraved by P. C. Ingouf, 1769, from a picture then in the cabinet of M. Tilliard.

1 *ft.* by 1 *ft.* 3 *in.*—C.

Collection of M. Dubois, 1785. . . 6151 *fs.* . . 240*l.*

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40. *La Malédiction Paternelle.* The subject represents a respectable family thrown into disorder by the misconduct of the eldest son, either by gambling or some similar act of folly, and he appears to be about quitting his

paternal abode, but is suddenly restrained by his eldest sister, a younger brother, and a second sister, all of whom are uniting their entreaties to prevent his departure: the incensed father sits on the opposite side of the apartment, with outstretched hands and a countenance agitated with indignation, venting his maledictions on his disobedient son, while a third sister is on her knees, endeavouring to appease his anger. Engraved by R. Gaillard; and in small anonymous.

4 *ft.* 3½ *in.* by 5 *ft.* 3 *in.*—C.

Valued by the Experts du Musée, 1816. 10,000 *fs.* . 400*l.*
Now in the Louvre.

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41. *Le Fils Puni.* The episode of the former picture is here continued, and the aged father is seen extended on his dying bed, surrounded by two of his daughters and three of his grandchildren; at this affecting moment the disobedient son enters the room, with a countenance agitated by remorse, and his body bowed down by shame and abasement; his afflicted mother stands by him, pointing to the awful effects of his disobedience. Engraved by R. Gaillard.

4 *ft.* 3 *in.* by 5 *ft.* 3 *in.*—C.

Collection of the Marquis de Verri, 1785. . 21,000 *fs.* . 840*l.*
———— M. Laneuville, . . 1813. . 15,000 *fs.* . 600*l.*
Valued by the Experts du Musée, 1816. . 10,000 *fs.* . 400*l.*
Now in the Louvre.

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42. *La Cruche cassée.* This much admired picture represents a handsome young woman, dressed in the picturesque garb of a peasant, standing in a front view, with a bunch of roses in her hand, and some more flowers in her apron; holding on her arm the remains of her broken pitcher, the

fracture of which has cast a serious and thoughtful expression over her countenance. Engraved by Massard.

3 *ft.* 4 *in.* by 2 *ft.* 9 *in.*—C.

Collection of the Marquis de Veri, 1785. . 3001 *fs.* . 120*l.*
Now in the Louvre.

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43. *La Belle Laitière.* A pretty young woman of a fair complexion, with a countenance brightened by alluring smiles, standing in a nonchalant position by the side of a horse, on the neck of which she leans, holding the bridle in one hand and a milk measure in the other; the panniers of the beast are seen behind her. Engraved by C. Le Vasseur. This picture is said to form a companion to the famous *Cruche cassée*, and, like that, may be classed among his finest works.

3 *ft.* 7 *in.* by 2 *ft.* 9½ *in.*—C. *(oval.)*.

Collection anonymous, *(Paris.)* 1794. . 3050 *fs.* . 122*l.*
Now in the collection of the Baron J. Rothschild.

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44. *Thaïs; or, La Belle Pénitente.* A young woman with a countenance expressive of contrition; her hair, which falls in tresses, is partly covered with a black veil, and her dress is loose and disordered. She appears to be kneeling at the side of a bed, upon which she leans her arms, having both hands clasped together. Engraved by Le Vasseur.

1 *ft.* 4¼ *in.* by 1 *ft.* 1¼ *in.*—C.

Collection of M. Duclos Dufresnoy, 1795. . 12,200 *assignats.*

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45. *Le Jeune Géometricien.* A fine boy with long flaxen hair falling in ringlets on his shoulders, seated, and leaning on a table with a pair of compasses in his hand.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Dufresnoy, . 1795. . . 14,900 *assignats.*
Bequeathed by the late M. Valedou to his native place, Montpellier.

46. Filial Affection. An interesting girl dissolved in tears, supposed to be at the tomb of a deceased parent. She has light auburn hair, and is seen in a front view, apparently kneeling, leaning both arms on some stone-work in front, with her hands clasped together.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Dufresnoy, . 1795. . . 16,000 *assignats.*
Now in the collection of Charles Brind, Esq.

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47. The Coy Girl. The bust of a pretty young female with light hair, decked with a pink ribbon; her countenance is suffused with a smile, and her right hand is raised to screen her face.

2 *ft.* by 1 *ft.* 6 *in.*—C. *(about.)*

Collection of Sir John Pringle and others, 1835, by Mr. H. Phillips, 95 *gs.*

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48. *La Prière à l'Amour.* A young woman, with dishevelled hair, and her neck and shoulders exposed, represented in nearly a profile view, with her countenance and eyes directed upwards, and her hands united in an attitude of entreaty. Engraved in an oval adorned with flowers, by P. P. Moles.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. Dufresnoy, . 1795. . . 21,000 *assignats.*

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49. An Infant in a Cradle, with an apple in his hand.

1 *ft.* 3 *in.* by 1 *ft.*—C.

Collection of Mons. Duclos Dufresnoy. . 1795. . 1500 *assignats.*

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50. The Bust of a young Girl, dressed in a violet coloured corset, and a white muslin neckerchief.

1 *ft.* 2½ *in.* by 10 ¾ *in.*—C.

Collection of Mons. Duclos Dufresnoy. . 1795. . 7000 *assignats.*

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51. The Companion to the last. Also the bust of a young female, with a shawl thrown loosely over her shoulders.

Collection of Mons. Duclos Dufresnoy. . 1795. . 2950 *assignats.*

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52. A Boy, dressed in a black waistcoat without sleeves.

1 *ft.* 2¼ *in.* by 10½ *in.*—C.

Collection of Mons. Duclos Dufresnoy. . 1795. . 3020 *assignats.*

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53. A young Girl, with her head and eyes raised in an attitude of supplication; her hair is tied up with a violet coloured ribbon.

1 *ft.* 2 *in.* by 1 *ft.* 0⅝ *in.*—C.

Collection of Mons. Duclos Dufresnoy. . 1795. 10,000 *assignats.*

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54. The Bust of an interesting young Girl.

Calonne collection, ... *London*, 1795. . . . . 61*l.*

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55. The Companion. A similar subject.

Calonne collection, ... *London*, 1795. . . . . 33*l.*

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56. A Bust of a young Female, loosely dressed in a white corset, and a thin gauze kerchief, leaving part of her bosom and shoulders bare; her hair is simply tied with a ribbon. Called "La belle Boudeuse."

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Sereville collection, . . 1811. . . 905 *fs.* . . . 36*l.*

57. *La Trompette.* This very excellent picture is composed of a woman and three children. The former, a youthful mother of a fair and pleasing countenance, is seated, holding a sleeping infant in her arms, and at the same time turning to rebuke a little boy, who stands at the back of her chair, blowing a penny trumpet. On her left is the third child, a fine chubby boy, sitting asleep in a chair. A basket, a cradle, and various objects, are distributed about the room. Engraved under the above title, by Jardinier.

2 *ft.* 0¼ *in.* by 1 *ft.* 8 *in.*—C.

Collection anonymous, . . *Paris*, 1783. . 2400 *fs.* . 96 *l.*
——————— Mr. Stanley, . 1815. (*bought in*) 180 *gs.*
Valued at . . . . . 400 *gs.*
Now in the collection of His Majesty.

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58. *L'Enfant Gâté.* A young and handsome mother, dressed in loose attire, seated, looking affectionately at her spoilt boy, who is feeding with a spoon a pet spaniel; the child appears to have just risen from a chair, and leans one hand on a small table, while with the other he is giving his little favourite a portion of his bread and milk, from a bowl standing on the table. Engraved by Maleurre.

2 *ft.* by 1 *ft.* 8 *in.*—C.

Collection of Monsieur De Praslin, . 1793. . 2550 *fs.* . 102 *l.*
——— Monsieur Durney, . . 1797. . 1610 *fs.* . 64 *l.*

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59. *La Mélancolie.* A young woman with a countenance expressive of sorrow, her hair dishevelled, and her attire neglected; she is seated in a front view, with one hand raised, and the forefinger placed on her chin. Engraved in the chalk manner. Anonymous.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Collection of the Duc de Praslin, . 1793. . 760 *fs.* . 30 *l.*

60. *La Dame Bienfaisante.* The scene exhibits the interior of a humble abode, in which is seen a sick man extended on a couch, with his wife standing by his side, and his son leaning on the head of his bed. Their attention is directed to a lady who has just entered the apartment, and stands at the foot of the bed encouraging her child to approach the suffering man, and to present him a purse of money which she has put in her hand. At the same moment, a sister of charity, or attendant upon the sick, is entering the room. Engraved by Massard, 1778.

3*ft.* 5½ *in.* by 4*ft.* 5½ *in.*—C.

Collection of Monsieur Dufresnoy, . 1795. . 40,000 *assignats.*

——— Monsieur Montaleau, . 1802. . 7000*fs.* . 280*l.*

Valued by the Experts du Musée in 1816, at 20,000*fs.* 800*l.*

Now in the Louvre.

A repetition of the preceding, was put up at sale in the collection of Monsieur Reichsofer, ... 1826. . 8000*fs.* . 320*l.*

This is perhaps the picture now in the possession of Monsieur Barré.

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61. *Des petits Orphelins.* The subject represents a girl of a melancholy cast of countenance, bending on her knees in the attitude of entreaty, while her little brother sits by her side, holding out a cup to receive the charitable donation of passengers.

2*ft.* 9 *in.* by 2*ft.* 3 *in.*—C.

Collection of M. Duclos Dufresnoy. . 1795. . 48,500 *assignats.*

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62. *La Prière du Matin.* A young girl, attired in a loose morning dress, kneeling at the foot of her bed with her hands united, and her countenance, denoting the pious feelings of her heart, directed upwards. A delightful example of the Master.

2*ft.* by 1*ft.* 7 *in.*—C.

Collection of M. Duclos Dufresnoy, . 1795. . 29,050 *assignats.*

Bequeathed by the late Monsieur Valedou, 1836, to his native place, Montpellier.

63. *La Liscuse des Romains.* A young girl attired in a loose morning dress, seated with her head reclining on her left arm, under which is a book.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Duclos Dufresnoy, . 1795. . 22,900 *assignats.*

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64. A Magdalen in the Desert, or St. Mary of Egypt. A beautiful young woman with very long flowing hair, and wholly destitute of raiment, represented kneeling by the side of a bank of earth which is covered with a mat, holding a cross in one hand, and leaning her head on the other; her eyes are dissolved in tears, and her countenance bespeaks the poignancy of her feelings. A large open book is placed on the ground by her side, and a lion is seen in the distance. Engraved in outline in the gallery of Lucien Buonaparte.

5 *ft.* 5 *in.* by 4 *ft.* 7 *in.*—C. *(about.)*

Collection of M. Duclos Dufresnoy, . 1795. . 84,000 *assignats.*

———— Prince Lucien Buonaparte, 1816. *(bought in)* 30 *gs.*

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65. A pretty Girl, about fourteen years of age, of a fair complexion, seen in nearly a profile view. She has abundance of light hair which flows in curls round her forehead, and is tied in a bunch behind with ribands; her dress consists of a muslin kerchief and a loose mantle put carelessly on, and leaving one-half of the bosom exposed. Engraved in outline in the Lucien Gallery.

Collection of Prince Lucien Buonaparte, . . 1816.

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66. *L'Amour.* A handsome youth in the character of Cupid, having wings; represented in a three-quarter view, looking smilingly at the spectator; one hand is extended, and in the other he holds a wreath of flowers. Engraved by B. L. Henriques.

67. *L'Ecouteuse aux Portes.* A young woman seen in nearly a front view, having dark hair tied with a pink ribbon. She is represented listening at the door of an apartment; her eyes, and the rest of her countenance, depict the eagerness of her curiosity to catch the sounds from within.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of Monsieur de St. Victor, . 1822. . 1551 *fs.* . 62*l.*

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68. A Girl and Dog. The subject represents a pretty child with a smiling archness of countenance, having auburn hair tied up with a blue riband, and her shoulders covered with a white kerchief; she is bending forward on a table, and caressing a pet spaniel in her arms. The naïveté peculiar to children, is admirably depicted in this work of art.

1 *ft.* 6½ *in.* by 1 *ft.* 3¾ *in.*—P. (*Oval made into a square.*)

Collection of Monsieur de St. Victor, . 1822. . 3050 *fs.* . 122*l.*

Imported by the Writer.

Now in the collection of Abraham Robarts, Esq.

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69. The Bust of a Girl with a fair complexion, and light hair tied with a blue riband. Her expression is that of attention, or listening to some distant sound.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P. (*about.*)

Now in the possession of the Right Hon. H. M. Pierrepoint.

Exhibited in the British Gallery, 1835.

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70. A young Girl of sweet and interesting expression, with light hair; her soft blue eyes are directed upwards, and in her left hand, which crosses her bosom, is a bunch of wild blue flowers. This is a picture of excellent quality.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of the Marquis Marialva, 1824.

Bought privately by the Writer.

Now in the collection of J. Fisher, Esq.

71. A Pair. One represents Love or Cupid; his countenance animated with an expression of vivacity, is turned to the spectator; his head is adorned with flaxen hair, and a lilac colour drapery floats round his body.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—P.

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72. The Companion represents the enchanting Psyche. The composition exhibits the head turned with peculiar grace towards the right shoulder, and the eyes directed upwards; her chesnut colour locks are upheld by a band of pearls, and a few ringlets play around her naked shoulders; the body is lightly covered with blue and white drapery, leaving part of the bosom exposed.

Collection M. B., . . *Paris*, 1827. . 5055 *fs.* (pair) 202*l.*

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73. A Bust of a young Girl, designated L'Ingénuité. Her head is adorned with light curling hair, the body covered with some blue and white drapery, and the bosom concealed in part by a kerchief of gauze.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—P.

Collection M. B., . . *Paris*, 1827. . . 1610 *fs.* . 64*l.*

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74. The Bust of a Bacchante. Her countenance is animated with smiles, her head erect, and encircled with ivy, and a tiger's skin covers her shoulders, leaving part of her bosom exposed.

This picture, although less finished than the preceding, possesses equal attractions. The whole are said to have been painted for the present proprietor.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—P.

Collection M. B., . . *Paris*, 1827. . 1540 *fs.* (*Revel*) 62*l.*

75. A young Female with light auburn hair, and a blue kerchief round her shoulders, seated with a basket of eggs in her lap, and a couple of young pigeons in her hand; a cage, in which is seen another pigeon, stands by her side. The figure is seen to the knees. An excellent production.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in* —P. (*about.*)

Collection of — Wilkinson, Esq. . . . 1828. . . 245 *gs.*

At the sale of this picture, Mr. Christie informed the company that it was painted expressly for the proprietor, who paid the artist 4500 *fs.* for it, the receipt for which would be handed to the purchaser. Bought by Mr. Nieuwenhuys.

Now in the choice collection of William Wells, Esq., at Redleaf.

A picture corresponding with the preceding, was sold by Mr. Christie in 1816, for 124 *gs.*

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76. A Girl, about fourteen years of age, of fair complexion, light hair, and blue eyes. She is represented reclining on a pillow, her bosom exposed, and her right hand placed on her head. A beautiful example of the Master.

1 *ft.* 10 *in* by 2 *ft.* 2 *in.*—C. (*about.*)

In the collection of Smith Owen, Esq., Condover, 1829.

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77. *La Pleureuse d'Oiseau.* A young girl of a fair complexion and light curling hair, leaning her head pensively on her hand, and weeping over a dead canary bird, which lies on a cage before her. This is a beautiful production, of great purity of colour and genuine truth of feeling. Engraved in an ornamented oval, by Flipart.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of General Ramsay.

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78. *Le Petit Mathématicien.* The subject represents an interesting boy, about eight years of age, of a fair complexion, dark eyes and auburn hair, which falls clustering on his neck

and shoulders. He wears a white dress, and appears to be seated, leaning his right arm on a table, and holding a pair of compasses open in the left hand.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—P.

In the collection of M. Lafontaine de Sevigny, *Paris*, 1831.

Price asked, ... 3500 *fs.* . . . . 140 *l.*

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79. A little Girl of a pleasing naïveté of expression, having dark brown hair and a greenish frock. She is seated learning her lesson from a book which lies open on a table, on which she rests one hand. This is a hasty production, but well coloured and effective.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—P.

In the collection of M. Lafontaine de Sevigny, 1831.

Price asked, ... 1000 *fs.* . . . . 40 *l.*

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80. A Bust of a young Female, with a countenance expressive of grief, her long hair hangs dishevelled on her neck and shoulders. A thinly painted but expressive picture.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

Collection of Prince Esterhazy, Vienna.

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81. A fresh-coloured chubby Boy, with auburn hair; he is represented lolling with both arms on a table, on which lie a slice of bread and an apple.

14 *in.* by 10 *in.*—P.

Collection of M. Jacques Lafitte, . 1834. 3150 *fs.* . 126 *l.*

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82. Companion. A Girl in distress: her countenance is agitated by grief, and the convulsive clasping of her hands mark her perturbed state of mind.

14 *in.* by 10 *in.*—P.

Collection of M. J. Lafitte, ... 2010 *fs.* . 80 *l.*

83. A pretty Girl, about twelve years of age, dressed in a white chemise and a purple colour frock. She has auburn hair, and the face is shewn in a three-quarter view, with the head inclining to the right as if she were listening, which is also indicated by the right hand being raised to the face. This is a pleasing example of the Master.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P. (*Oval.*)

Collection of M. J. Lafitte, . . . 1834. . 6700 *fs.* 268*l.*

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84. *La Vertue chancellante.* A pretty young woman, about fifteen years of age, attired in a loose white morning dress seated by her bed-side. She holds a watch in her hand, and with a thoughtful countenance, seems to be reflecting upon the consequences of her accepting the tempting toy. A little table stands at the side, on which are a nosegay, a letter, and some drapery. The room appears to be the upper story of a house. Engraved by Massard, under the above title. This is a highly studied production.

2 *ft.* 7½ *in.* by 2 *ft.*—C.

In the possession of Mr. Delahante, 1831.

For sale, price 10,000 *fs.* 400*l.*

Now in the collection of the Baron Lionel Rothschild.

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85. A pretty Girl, about sixteen years of age, of a sweet and interesting countenance, represented in nearly a front view, with the head inclining to the left shoulder, her dark locks add lustre to the fairness of her face. She appears to have just risen from her couch, for her dress consists merely of a chemise and a pink and white muslin kerchief, which covers the top of the head, and falling on the right side, is held up at the shoulder with both hands. Painted in the artist's most fascinating manner, and possessing unusual grace and beauty.

1 *ft.* 6½ *in.* by 1 *ft.* 3 *in.*—P.

Bought by the writer, at Paris, 1830.

Now in the collection of Richard Simmons, Esq.

86. A beautiful Girl, about fifteen years of age, having long auburn hair and a fair complexion; her head is turned to the right and her lovely countenance is animated with the emotion of sympathy or pity, and in accordance with this sentiment, her eyes seem to be moistened with tears. The position of the arms infer that the hands are extended towards the object which excites the feelings described. The right arm is covered with a yellow drapery. An admirable example.

1 *ft.* 4¼ *in.* by 1 *ft.* 1 *in.*—P.

Now in the collection of M. Boursault, *Paris*, 1832.

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87. A Bust of a Peasant Girl when about twelve years of age: her dress consists of a red frock, a white kerchief, and a checkered bib, and a cap bound with a blue riband. She is apparently seated, and her head inclines downwards towards her right shoulder.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C.

Collection of John Ewer, Esq. . . . 1832. . . . 135 *gs.*

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88. A Bust Portrait of a Girl, about fifteen years of age; her fair countenance is turned towards the left shoulder, and her head is enveloped in a large white muslin hood.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Collection of George Morant, Esq. . 1832. . . . 37 *gs.*

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89. A Bust Portrait of a Girl, about fifteen years of age, of a fair complexion and yellow hair, tied up with a blue riband; her face is turned considerably from the spectator, and her attention is directed to the left side. She has on a vest of a pale blue colour, bound at the bosom with a gold band and attached on the shoulders with gold buttons.

1 *ft.* 9 *in.* by 1 *ft.* 4½ *in.*—C.

Collection of — Hamilton, Esq. . . 1832. . . . 21 *gs.*

90. A pretty Female, about fourteen years of age, seated in a chair with both hands crossed on her bosom. She appears to have just risen from her couch, and is still *en chemise.*

2 *ft.* 5 *in.* by 2 *ft.*—C.

Now in the collection of Lord Yarborough.

Exhibited in the British Gallery, in 1832.

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91. *La Confidence.* Two pretty young females loosely dressed in white linen, leaving their bosoms exposed. One of them standing in nearly a front view, with her right hand raised, appears to feel a lively interest in some communication which her friend is making by whispering in her ear, and at the same time extending the right arm round her neck, having a scarf in her hand. A little dog is near them, and a landscape forms the back-ground.

3 *ft.* 4½ *in.* by 2 *ft.* 8 *in.*—P.

Collection of Chevalier Erard, 1832. . . 5000 *fs.* . 200 *l.*

——— M. Nieuwenhuys, 1833. . . (bought in) 510 *gs.*

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92. A Bust of a pretty Girl, represented in the character of a Bacchante; her countenance is animated with smiles and her fair complexion set off with dark hair, entwined with vine foliage; the head inclines gracefully on the left shoulder, and her light and scanty dress leaves the right breast exposed. An exquisite performance.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—C. *(about.)*

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93. (Companion.) A Girl, with a countenance agitated by anxiety or apprehension; her right hand is raised to her forehead, and the left placed on the top of a rock. The painter has, apparently, intended to embody in this picture some historical fact, as the expression depicted is that which would probably be excited by the wreck of a vessel, in which some dear friend might be implicated.

Now in the possession of Madame Augustine, price (pair) 8000 *fs.*

94. Two young Females standing together at the side of a bed. The nearest of them to the spectator is wholly unclad, and her long hair flows round her waist. The other appears to be directing the attention of her companion to a musical instrument lying in a chair. A cage, containing a bird, is on the window sill, and a second bird is on the outside of the cage. The figures are full length. Painted in a slight free manner.

3 *ft.* 3 *in.* by 7 *ft.* 6 *in.*—C.

In the possession of Mr. Perignon, . 1832. price 3000 *fs.* 120*l.*

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95. *Le Donneur de Sérénade.* A young man, fancifully dressed, seated in a chair, tuning a guitar; a table, on which are two birds tied, and a variety of other objects, stand by him. Engraved by P. E. Moiette, under the above title, from a picture then in the cabinet of M. Boyer.

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96. *La Paresseuse.* A young woman, with her dress deranged and her bosom exposed, seated with both hands resting on her lap; every object around her appears to be in disorder. Engraved by P. E. Moiette, under the above title.

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97. *Le doux Regard de Colin.* Engraved by Donnel.

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98. *Les premiers Leçons de l'Amour.* Engraved by N. Voyez.

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99. *La petite Janette.* Engraved by Guetin.

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100. *La Mère en courroux.* Engraved.—*See* No. 116.

101. *Le Répentir.* Engraved by P. E. Moiette.

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102. Diana. The bust of a young woman, of an animated expression of countenance, which is turned in nearly a profile view; her hair is thrown back, and hangs loosely round her shoulders, her dress chiefly consists of a kerchief passed round the neck, and tied in a knot on the bosom. Engraved by Galliard.

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103. Calisto. A young woman with the head inclining backward, and the face turned in a three-quarter view; the mouth is slightly open, and the eyes are fixed on some distant object; her covering consists of a leopard's skin passed round her shoulders, and held by a belt in front. Engraved by Galliard.

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104. A young Female Peasant, with her head turned on one side, and her attention directed downwards; the body seen in a front view; a white kerchief envelopes the head, and a piece of muslin is cast round the neck, and tied loosely in front. Engraved anonymous.

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105. *Héloise.* A pretty girl, about fifteen years of age, of a fair complexion and dark auburn hair, with a pensive expression of countenance, and her eyes directed upwards; her hands are clasped, and her left arm rests on a little table at the side. She is dressed in a blue gown and a plaited white frill, which leaves the neck exposed, and an olive colour mantle. An open letter lies on the table, the contents of which appear to occupy her thoughts.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—P. (*about.*)

Now in the collection of Major General Sir H. Hanbury, Bart.

Exhibited in the British Gallery, 1836.

106. *La Coquette.* A young female of a fair complexion and arch expression, represented in a front view, with her right hand raised to her face, and concealing with her fingers a portion of her left eye; her auburn hair is decked with pearls and a blue riband, and her shoulders loosely covered with a white robe, and a pink scarf.

1 *ft.* 10 *in.* by 1 *ft.* 7 *in.*—C. (*about.*) *Oval.*

Collection of Mr. Gritten, . 1835. by Mr. Henry Phillips, 97 *gs.*
Now in the possession of Michael Zachary, Esq.
Exhibited in the British Gallery, 1836.

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107. Danaë. A young female with a fair complexion, seen in a three-quarter view, with eyes upraised; her light auburn hair is decked with pearls and a blue riband. She is dressed in a white robe edged with yellow, leaving half her bosom exposed, and is recumbent on a couch with a crimson back, only a small portion of which is seen. A bust.

1 *ft.* 10 *in.* by 1 *ft.* 7 *in.*—C. *(about.)*

Now in the collection of Major General Sir H. Hanbury.
Exhibited in the British Gallery, 1836.

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108. The Souvenir. An interesting female, about fifteen years of age, pressing fondly to her bosom a little red and white spaniel dog; the pet animal appears to remind her of some favourite object, for whose safety and return she is breathing an earnest wish: her fair oval countenance and melting eyes are directed upwards, and her ruby lips are slightly open; her light hair falls negligently on her shoulder, and is tastefully braided with a crimson riband and pearls. She is attired in a morning dress, consisting of a loose gown and a brownish scarf, the latter of which hangs across her arm. Upon a tree behind her, is inscribed the name of the painter. This beautiful pro-

duction of art, abounds in every attractive charm which give interest to the Master's works.

1 *ft.* 9 *in.* by 1 *ft.* 5 *in.*—C.

Formerly in the collection of a Polish nobleman, and saved, with a few others, from the spoliation of the Russian invaders, in 1832.

Purchased and sold by the Writer in 1836.

Now in the collection of Colonel Fitzgibbon.

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109. A Girl, about thirteen years of age, of a serious countenance, seen in a three-quarter view; her auburn hair is parted in front, and falls on her shoulders. She appears to have just risen from her couch, and with upraised eyes is looking earnestly at some object. No hands are introduced. Painted in his finished manner.

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110. Companion. A boy, about five years of age, with a good humoured countenance and auburn hair, habited in a plain dress with a white frill; he appears to be seated, and is leaning on a table, holding a rosebud in his hands.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C. *(about.)*

In the possession of a Lady at Paris, 1837.

Price asked, for the pair, ... 8000 *fs.* . . . 320*l.*

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111. A young Female resisting the seductions of love. She appears to have just risen, and is loosely clad in a white dress and a tawney colour scarf; she is seated on her bed with the right hand on her breast, and the other extended to keep off the seductive embraces of Cupid; her countenance, at the same time, is excited by apprehension, occasioned by the supposed approach of some one at her door, which has roused her dog to bark.

1 *ft.* 11½ *in.* by 2 *ft.* 5 *in.*—C.

Collection of M. Nieuwenhuys, . . 1833. . . . 48 *gs.*

112. Ariadne. The nymph is supposed to have just discovered the departure of her beloved Theseus, and is deploring his loss; her head and eyes are upraised, and her mouth slightly open; the hands are also elevated to the head, in accordance with the feelings depicted in the countenance; her dress is loose and negligent.

1 *ft.* 11 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. le Chevalier Erard, 1832. . 2600 *fs.* 104 *l.*

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113. *Les Œufs cassées.* A composition of four figures. The subject exhibits a pretty young woman seated on the ground, with a basket of broken eggs by her side; her sorrowful countenance and clasped hands, evince her distress of mind; behind her is an elderly woman, seizing angrily the hand of a youth (the author of her grief), who is taking off his cap, and appears to be desirous of appeasing her. A little boy is close to the front, who, while playing with a bow and arrow, has hurt his hand with the barb; an allusion to the danger of playing with Cupid's darts. Engraved by Moiette.

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114. Serena. The bust of a young woman of a fair complexion, blue eyes and light hair, decked with a blue riband. She is seen in a three-quarter view, looking to the left; her dress is loose, and consists of a white muslin kerchief, and a whitish gown. A light brown back-ground. Engraved by Bause, under the above title.

1 *ft.* 6¼ *in.* by 1 *ft.* 3¼ *in.*—C.

Collection with Mr. C. J. West, . . 1835. bought in 50 *gs.*
Second sale, Christie and Manson, . 1835. 60 *gs.*

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115. The Mother and Child. A young woman seated, leaning back in her chair and tantalizing her infant, who

stands on a stool by her side, with a sight of her breast: near them is seen a cat on a stool, playing with its kitten. Etched by Watelet.

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116. *La Fille confuse.* An old woman, leaning on the sill of a window from the exterior of a room, scolding a pretty young woman, whom she has suddenly detected with her dress in disorder; the latter stands by the side of a dresser, concealing with her hand the confusion visible on her face: her negligence of the household duties is evinced by the contents of a pot on the fire boiling over. Engraved by Ingouf, Senior.

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117. *Retour sur soi-même.* An aged woman seated at a little table, by the side of the window of an attic, perusing a large book, which she holds in her lap. Engraved by L. Binet.

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118. *Le Petit Napolitain.* A boy, wearing a large hat and a black dress, seated leaning both arms on a table: he appears to have just finished his repast, as a plate and a spoon are on the table. Engraved by R. Ingouf.

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119. *La Petite Nanette.* A pretty girl, represented in nearly a profile view, with her eyes turned to the spectator: she has light flowing hair, and wears a loose dress. Engraved by Beljambes.

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120. *La Jeune Nourrice.* A pretty young female elegantly attired, standing at the side of a balustrade: a brood of young birds, one of which she has in her hand, and a nest containing the others, is by her side.

121. The Companion. A young lady holding a litter of kittens in her arms, while the parent cat stands on a table, watching anxiously for the safety of her young. Engraved by F. de Moiette, from pictures then in the cabinet of M. Gouginot.

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122. A little Boy in ragged apparel, amusing himself with a top, which he is in the act of winding up. Engraved by Breteuil.

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123. Portrait of Catherine II. of Russia, consisting of the head only, seen in a profile view with her hair plaited, and adorned with the tiara. Engraved in an oval by Gaudier.

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124. Portrait of Diderot, consisting of the head only, represented in a profile view. Engraved by St. Aubin.

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125. Portrait of Madame la Balbuty, wife of the Artist, when young. She is elegantly attired in the costume of the period, and seated in a cabriole chair fast asleep, with a little dog lying on her lap, and resting its head on her arm. She appears to have been previously engaged reading, and one arm rests on some books on a table by her side. Engraved.

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126. *Le Baiser Paternelle.* A pretty young woman receiving the affectionate embraces of her father, who is seated, and seen in a profile view. Engraved in the chalk manner, anonymous

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127. A young Woman, with dark hair tied up with a ribband, and attired in a simple dress with a rose in her bosom, seated, leaning her head on her hand, and resting her elbow on a little table at the side. Engraved in a decorated oval by Ingouf.

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128. A Woman frying Omelettes. An elderly woman, dressed in a blue gown, a white apron, and a drab hood, seated breaking an egg into a dish on her lap; a frying pan is placed on a little fire in an earthen stove before her, and a jug, a basket of eggs, and a glass, are on a dresser by her side. Painted in a free and masterly manner.

1 *ft.* 4 *in.* by 1 *ft.*—C.

Formerly in the collection of the late J. Slater, Esq.

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129. A young Female represented in a three-quarter view looking to the left, the expression of sympathy is strongly depicted in her countenance.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Now in the collection of E. W. Lake, Esq.

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130. A young Woman with a fair complexion and light hair, seen in nearly a front view, attired in a fancy dress, composed of a red body with white sleeves, tied with red ribbands.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

Now in the collection of E. W. Lake, Esq.

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131. *La petite Sœur.* A girl, wearing a cap and a striped dress seated in a chair, reclining her head on one side, and looking steadfastly at some object. Engraved in an oval by Hauer.

132. *Le Petit Frère.* A peasant boy with curling hair, represented in nearly a profile view, seated, looking fixedly at some object at the side. Engraved in an oval by Hauer.

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133. *Les Enfans Surpris.* Two girls and a boy playing together, the former of whom are seated, and the latter is on his knees endeavouring to force his hand into a pot, which one of them holds in her lap. An infant sits on a chair by them, and the mother seems to be observing them. Engraved from a drawing by Elleum.

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134. A Gentleman standing with his back against a window, perusing a map. A dog, a chair, and various other objects, are in the apartment. This is done in imitation of the portrait of Six by Rembrandt. Engraved by Watelet.

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135. *Le bien venu.* An elderly man, with a bag of money in his hand, embracing his daughter; at the same time a boy with extended arms seems eager to receive a like favour. The scene is observed by an old woman leaning in at the window from the exterior of the room. Engraved in aquatinto, anonymous.

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136. *La Philosophie endormie.* A pretty young woman, attired in the French costume of the period, seated in a fauteuil, and overcome by sleep, has sunk back in her chair, one hand is placed on an open book lying on a table, and the other reclines on her lap near a little pet dog. A globe and several books are on the table; a tambour frame and other books are at her feet. Engraved by Aliamet.

137. *La Privation sensible.* The composition of this picture reminds the observer of the departure of the peasant's family in "the Deserted Village." About thirteen persons are disposed around a cottage entered by a flight of steps; those nearest the front consist of a man with an ass, prepared with panniers, to receive the children, two of which stand together apparently alarmed at a bull-dog, and a third is in the arms of its mother receiving the embraces of a young woman, who, together with an aged female and two other young persons, are on the steps of the house. Engraved by J. B. Simonet.

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138. *La Jeunesse studieuse.* A youth, about twelve years of age, with light hair turned up in front and tied on the top of his head: he has on a brown dress, and is represented in a front view, sitting at a table with a book open before him, upon which both hands are placed, as if he were conning over his lesson. Engraved by Le Vasseur.

This excellent picture was imported by the writer, from Paris, in 1816.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C. *(about.)*

Now in the collection of General Ramsey.

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139. *Le Petit Polisson.* A youth, about ten years of age, dressed in plain apparel, amusing himself with a pop-gun. Engraved by C. Le Vasseur, from a picture then in the cabinet of M. Damery.

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140. *Les Ecosseuses des Poix.* The picture represents the interior of a cottage, in the centre of which is a middle aged woman, apparently intended for the mother of the family, seated on the farther side of a table, formed of a board placed on a cask; by her side is a young girl kneeling, in the act of

shelling peas into a basket on the table; the attention of the former is at the same time directed to a young woman who is seated at the side and near the front, attending to a little boy with a bowl of milk in his hands. On the opposite side of the room is seen the father of the family approaching, with a basket full of unshelled peas. Engraved by P. E. Moiette.

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141. *La belle Mère;* or, *Elle lui donne du pain, mais elle lui brise les dents, avec le pain, qu'elle lui donne.* The subject is composed of four women and a boy; the principal person is intended to represent a step-mother, who is seated in the centre, offering a pretty young woman a crust of bread, which, with a malignity of expression, she appears to be forcing her to eat; by the side of the latter is an interesting little boy, who, with a look of affection, is extending his hands to his sister. A second girl is behind the mother touching her on the arm, and at the same time turning round to look at an aged woman, who is seated, deeply affected at the passing event. Engraved by Le Vasseur.

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142. *La Mère bien aimée.* This interesting subject is composed of ten figures; of which the principal group consists of an affectionate mother with six children clinging around her, the youngest of whom is in her arms. At this moment the father is represented entering the room, and beholding with lively emotion the passing scene; a similar feeling animates an aged woman (the grandmother), who is seated by the side of a cradle. Two sporting dogs have preceded their master, and are received as intruders by a little pug which is under the cradle. Engraved by Massard, 1775.

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143. *La Veuve et son Curé.* The interior of a room, on the left of which is seated the curate of the parish, looking

with an expression of benevolence and extended hands towards a widow, who with two girls and a boy are on the opposite side of the room, apparently claiming his protection. She is seated, and the object of her visit is plainly denoted by her raised hands and the emotions of her face. Engraved by Le Vasseur. An admirably-painted picture.

3*ft.* 6*in.* by 4*ft.*—C. *(about.)*

Now in the Palace at Pauloffsky, near St. Petersburgh.

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144. *Le Testament déchiré.* The event is represented as passing in the interior of a chamber, and the testator appears to have suddenly started from a sick bed, and thrown himself with fury upon his undutiful son, who, on being discovered by his parent, has sunk back in his chair in a fainting fit, still holding in his hands the fragments of the will. The remaining person is a young woman, who is behind the chair of the latter, supporting him in her arms, and much alarmed at the transaction. Engraved by J. C. Le Vasseur.

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145. *L'Hermite ;* or, *Le Donneur des Chapelets.* This picture represents an aged hermit, seated under the shelter of some lofty rocks, receiving the rural presents and homages of fifteen girls of various ages, and in return for their affectionate attention is bestowing upon them rosaries, which he takes from a box held by a youth, who kneels by his side. In this admirably finished picture may be discovered the countenances of most of the pretty females which he has painted in separate pictures. Engraved by Marais.

3*ft.* 8*in.* by 4*ft.* 9*in.*—C.

Collection of the Marquis de Veri, 1785. . 4020*fs.* . 161*l.*

——— M. Montesquieu, . 1788. . 2590*fs.* . 104*l.*

Now in the possession of M. Gibert at Paris, valued at 25,000*fs.*

146. *Le Paralytique servi par ses Enfans.* The composition consists of ten figures, and represents an aged man extended on a couch, surrounded by his affectionate children, each of whom is officiously offering him some token of their love: the eldest son presents him with refreshment; a girl supports his head; a boy is arranging the clothes of his couch; a fourth child is endeavouring to amuse him with a bird, and a fifth, an interesting girl who is seated, appears to have just ceased reading a book which she holds and is looking tenderly at her parent: near the latter sits the mother of the family, who has just quitted her needle-work in order to participate in the affecting scene. A variety of accessaries, admirably introduced, complete the picture. Engraved by Flippart. Painted with a rich empasto of colour and in a masterly style of art.

3*ft.* 6 *in.* by 4*ft.* 6 *in.*—C. *(about.)*

Now in the Palace of the Hermitage, at St. Petersburgh.
Worth 1000*l.*

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147. A pretty young Woman with a fine oval countenance and fair complexion, represented in a front view. She is attired in a loose light dress, and is in the act of opening her bosom to let a young bird take refuge in it. Oval.

2*ft.* by 1*ft.* 6 *in.*—P. *(about.)*

Now in the Palace of Pauloffsky, near St. Petersburgh.

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148. The Pet Dog. A pretty girl about fourteen years of age with light flowing hair: she is attired in a loose white dress and gray skirt, and is represented sitting with a little snarling pet dog on her lap, having both hands on her ears to keep out the sound of his growling.

1*ft.* 8 *in.* by 1*ft.* 3 *in.*—P.

Now in the collection of Prince Trubotskoi, at St. Petersburgh.

149. A young Woman with a smiling countenance, having on a white cap bound with a blue ribband, a black kerchief round her shoulders, and a checkered apron with a bib.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—C.

Now in the Palace of the Hermitage, at St. Petersburgh.

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150. *Le Geste Neapolitain.* The scene is represented as passing in front of a house, and the principal actor is a youth, who in the disguise of a pedlar is making love to a young girl, and while thus engaged is detected by the mother of the lady, who has thrown herself between them, and caught hold of his robe; the young woman at the same time bidding him adieu. Two children are near them, one of whom holds a snarling dog. Engraved by P. E. Moiette.

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151. *La Paix du Menage.* The subject represents an affectionate young couple sitting together in a room, the husband has his arm round her neck, and she is caressing him with her hand under his chin; their attention is directed to an infant lying asleep in a cradle, the cover of which he is lifting. Engraved by P. C. Ingouf.

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152. *La bonne Education.* A pretty young Woman seated at a table reading a book, to which her parents, who are sitting together on the opposite side, are paying attention. Her mother leans forward on the table, in order that she may hear more distinctly. Engraved by P. C. Ingouf.

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153. *Retour de Nourrice.* This picture is composed of ten figures, the most conspicuous of which is the mother of

the family who is seated on the right, endeavouring to caress her youngest child, but the infant seems to prefer the nurse who has fostered her, and to whose embraces she turns with joy; at the same time a youth, sitting by the parent, is trying to attract the child's attention with a drum; near them is the aged grandmother looking affectionately at the passing scene. A man is entering the room with a cradle on his head. Engraved by Hubert, from a drawing.

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154. *Le Bénédicité.* The scene represents the interior of a rustic dwelling, in which is seen the thoughtful mother of a family seated at table, on which is placed their homely repast, but previously to serving her two children, she is hearing them repeat the grace. She has a spoon in one hand and the other is extended to take an earthen pot. Engraved from a drawing by P. Laurent.

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155. *La Maman.* A mother seated at table feeding her two boys, the eldest of whom is endeavouring to catch at the spoonful of soup intended for his brother. A cat is crouched by a table at the side, and various objects, appropriate to the place, are introduced. Engraved from a drawing by Beauvarlet.

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156. *La Grande Maman.* An elderly woman seated with a child in her arms, which she appears to have taken from the mother, who stands by leaning on a table observing her child; an elder boy is amusing himself feeding a great dog. Engraved from a drawing by Binet.

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157. *La Servante congédié.* A young woman bending submissively, and extending her hands in an imploring atti-

tude to her mistress, who, with an implacability of expression, stands before her with both hands on her hips; two children are at her side, one of whom is examining the contents of a basket. Engraved (from a drawing) by Damery.

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158. A Market Woman seated, with her basket placed before her; some person appears to have attracted her attention, and she is, in consequence, looking hastily round. Engraved (from a drawing) by F. Beauvarlet.

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159. Companion. A Peasant stripped in his shirt, standing with a stick in his hand, pointing to some object on the ground. Engraved (from a drawing) by Beauvarlet.

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160. *La Curieuse.* A young woman in a scullery, cautiously looking in a mouse-trap, in order to view the little prisoner. Engraved (from a drawing) by Beauvarlet.

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161. *La Marchande de Marrons.* A woman seated, occupied roasting chesnuts, and at the same time serving her juvenile customers; among a group consisting of four children, is a girl holding up her pinbefore to receive her purchase, a fifth child stands behind crying. Engraved (from a drawing) by Damery and Beauvarlet.

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162. *La Marchande de Pommes cuites.* A woman carrying a basket containing apples attached to her waist, and

surrounded by two boys and two girls, one of the former is receiving his purchase into his hat, and one of the latter holds some apples in her lap. Engraved (from a drawing) by Beauvarlet.

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163. *La Ramoneur.* The interior of a room, the chimney of which he has just cleansed, and is now on his knees arranging his sack ; his attention is directed to a little girl who stands trembling by the side of her mother, near whom is a chair with a snarling dog on it. Engraved (from a drawing) by Voyez.

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164. A young woman having the appearance of a Grisette, standing in a front view, looking downwards. Engraved (from a drawing) by Beauvarlet.

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165. Lubin. A youth, habited in the loose garb of a peasant, standing and looking fixedly at some distant object. A rake lies at his feet. Engraved (from a drawing) by Binet.

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166. Annette. A young peasant woman standing in a front view at the side of a well, holding a bunch of carrots in her apron. Engraved (from a drawing) by Binet.

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167. A young woman, of a fair complexion, and a countenance expressive of anxiety; she is seen in nearly a profile view, having light hair, turned back on her forehead, and

bound with a blue ribband, her dress is simply composed of a loose white morning gown, and a muslin scarf round her neck. This is an admirably-finished picture.

1 *ft.* 6½ *in.* by 1 *ft.* 3 *in.*—C.

Now in the collection of E. W. Lake, Esq.

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168. A Portrait of Signora Amicis, a celebrated Cantatrice. This most highly wrought picture exhibits the portrait of a beautiful young woman, with exquisitely formed features and singularly fair complexion. She is seen in a three-quarter view, having dark hair turned up on the forehead and entwined with a scarlet ribband, her attire consists of a pale yellow robe, with full sleeves, tied with scarlet ribbands, a muslin lace kerchief surrounds the shoulders, and a white satin bow adorns the bosom. A chef-d'œuvre of the master.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

Collection of John Webb, Esq.

Now in the collection of E. W. Lake, Esq.

F. A. Moiette has engraved a set of nine figures, after drawings by Greuze, representing Neapolitan and other Italian costumes.

Wiesbrod has also engraved a series of five heads from pictures by Greuze.

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169. *La Musique.* A young lady seated playing on the guitar.

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170. *La Poësie.* A young lady, elegantly attired, seated with her head reclining on her hand, and holding a book on her knee.

171. *La Frilleuse.* A young girl having a veil over her head, warming herself at a pot of embers.

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172. *La Fleuriste.* A young woman with a basket of flowers in her lap, one of which she is raising to her face.

The preceding four subjects are also engraved by F. A. Moiette.

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173. Madame de la Valvende. A lady about twenty-four years of age, of a fair complexion and oval face, seen in nearly a front view. She has dark hair turned up in front, bound with a plait, and adorned with a wreath of white ornaments; her attire consists of a loose morning dress, the string of which she is attaching at the neck. This is a well-executed picture by the master.

2 *ft.* 4½ *in.* by 1 *ft.* 11 *in.*—C. *(Oval.)*

Now in the possession of Charles Purvis, Esq.

SCHOLARS AND IMITATORS

OF

JEAN BAPTIST GREUZE.

Few Painters have had more imitators than Greuze, and few have been more successfully copied—for these reasons, considerable experience is required in determining the genuine from spurious productions.

His daughter Anna has the reputation of having copied her father's pictures with almost deceptive fidelity.

Caroline de Valery was a scholar of Greuze, and, like the preceding, was an excellent imitator of his style and a copyist of his works.

Mademoiselle Le Doux. The numerous pictures painted by this lady in imitation of the boys and girls by Greuze, have too frequently passed as original works by that master, and have thereby greatly tended to injure his reputation.

ADDENDA

TO

CLAUDE LORRAINE.

424. A Sea-Port, represented under the appearance of sun-rise. The view exhibits, on the right, a fortress and adjacent buildings; the opposite side is bounded by a mountainous coast. This picture is further distinguished by some persons embarking on board a boat in the front-ground. A slight breeze agitates the waters, whose lucid surface is tinged with the bright beams of the rising luminary.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

Sold on commission, by the Writer, to the Hon. George John Vernon, 1830, 500*l.*; at the sale of whose collection, in 1831, it was sold for 246*l.*; again in the collection of Brooke Greville, Esq. 1836, 241*l.* Bought by Mr. Seguier.

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425. A Landscape, exhibiting a pastoral scene, divided by a noble river, and composed on the left of a chain of lofty mountains, extending across one half of the view; a castle rises from a ravine on their summit, and clusters of bushes grow along their sides. The right of the picture shows an open flat country of an arid appearance, and irrigated by a winding river. The figures which animate the scene consist of a herdsman seated on a bank near a lofty tree, in conversation with a shepherdess sitting near him, with her back to the spectator; beyond them is a boat with three men in it; three oxen are close to the water, and a great number of goats browse along the fore-ground. The effect is that of a fine serene evening.

3 *ft.* 10 *in.* by 5 *ft.* 8 *in.*—C.

Formerly in the gallery of the Constable Colonna.

Collection of G. W. Coesvelt, Esq. by Messrs. Christie and Manson, 1837.

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